

MUSICAL AMERICA

VOL. XVII. No. 22

NEW YORK

EDITED BY

John C. Freund

APRIL 5, 1913

\$2.00 per Year
Ten Cents per Copy

DR. MUCK A GIANT AMONG MUSICIANS

New Views of the Celebrated Conductor of the Boston Symphony Orchestra—Modernism Is His Spirit but He Acknowledges Nothing Really Great in Music since Wagner

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 31, 1913.

ON the afternoon of October 12, 1906, Dr. Carl Muck sat back of the stage in Symphony Hall a cigarette in his fingers, chatting intermittently with Charles Ellis and other officials of the Boston Symphony Orchestra. They, with faces more concerned than his own, were waiting for the moment which should call the conductor before his first American audience. That moment, to some of the group at least, was a trying one. A Boston Symphony audience is not uncritical, or more easily pleased than a gathering of Europeans. That moment comes to every one of us, whether we drive a pen or hoist a beam, whether our existence is concealed by an apothecary's counter, or whether we dangle amusingly before a row of footlights. The test arrives, and men meet it differently, according to bone and breed. Dr. Muck tossed away his cigarette carelessly, but his face had become a mask. He stepped out quietly, decisively, to meet his audience.

This man was felt at once. Owing to the wide marketing of musical knowledge today, there are dozens of efficient leaders and virtuosi who might, so far as their physiognomies are concerned, be first-rate barbers or stockbrokers. But on Muck's face, with all its calm, there was visible something of what he was about to do. He interpreted familiar compositions, and he did no violence to their traditions. Yet an experienced concert audience found itself absorbed and moved, and in a rather surprising manner each moment of that performance remained in the memory. The music left a definite and enduring mental impression, like the figure of the conductor. His back said more than other men's faces. His baton, even in that initial concert, had comparatively little to do. There are conductors, too many of them, who still find it necessary to flourish a hand or a stick in the air to secure results of a more or less obvious nature. There is one man, at least, who can generally dispense with these means—chiefly because of his eyes. Since the day of that first concert I have often seen Dr. Muck lay down his baton and watch his men perform his exact bidding. The man thinks and the men play. This, at least, is decently modern! Wireless telegraphy should be the coarsest of our methods. Dr. Muck is a modern conductor; he is also a modern man.

"All Nerve and Brain and Sinew"

His appearance is now familiar to most of us who frequent concert halls. He is one of the finest products of contemporaneous civilization, and in the face there are flashes of the shrewdness and cynicism for which this civilization is perhaps responsible. But this is indeed an admirable product, trained, in the good old phrase, "like a greyhound," all nerve and brain and sinew. It is hard to imagine any one with less extra flesh, in his physical or his mental makeup. The bearing is the man, with his splendid poise, his concentration of energy, pride of intellect. Let us be grateful; he is always distinguished! He bears on his face long scars from wounds received in duels during his student days in Germany. Of these duels he fought thirty-three. Three of them were fought with pistols, three with the sabre, more deadly than the weapon customarily employed by the German students; and at times there is a twinge in one of Dr. Muck's knees, on account of a bullet that once lodged there. It is easy to realize that he faced these ordeals as



DR. CARL MUCK

—Photo by Garo.

The Distinguished Conductor of the Boston Symphony Orchestra, Whose Greatness Lies in "The Vital Force and the Astonishing Objectivity of His Readings"

quietly or more so than he faced his Symphony audience. I asked him if his first fight made him nervous and he sneered. "I didn't show it!" He shows nothing.

He will go far among his friends—some say too far, in pursuit of a paradox. One discovered eventually that he is exceptionally sensitive; but he is a born leader of men. He understands this art thoroughly. With his players he is geniality itself, up to a certain point. They are not a group easy to control. Some are afflicted with an over-weening consciousness of the fact that they are members of one of the three finest orchestras in the world. Others rank so highly among players of their especial instrument that they are likely to be exceedingly captious with the man appointed to command them. Those familiar with orchestral conditions know something of the thousand-and-one tricks that skilful and experienced orchestra players can play on an unwary leader. But these things are rarely attempted with Muck. He is incredibly alert. He sees and hears everything. He has a deliberate and disconcerting eye, and on occasion a formidable manner. The men like and fear him, which is good for

them and good for the public. They know that he cannot be deceived, and they know that good work will immediately be recognized. I know of soloists as well as orchestral players who have "wilted," as the natives put it, under his stare; and I have seen him with an audience applauding frantically at his back stand oblivious and flash a beatific smile upon a certain instrumentalist who had given a memorable performance of a solo passage. The conductor's approval is something to labor for. It is not lightly given. When it is given need I say that it communicates additional power to the lips or the bow-arm of the gratified artist?

Score Reading His Diversion

Most of Dr. Muck's time, outside of the rehearsals, is spent in the library of the Boston Symphony Orchestra. He is phenomenally quick, they say, at score reading, and although he relinquished the career of a pianist many years ago he is an uncommonly gifted player. He is rarely adept in reducing an orchestral score, at sight, for the piano. He and Mrs. Muck have, since

[Continued on page 6]

MUSIC IN MID-WEST CRIPPLED BY FLOODS

Concert Business at Standstill and Many Bookings Lost in Devastated Section—Ysaye and Elman Have Thrilling Experiences—Benefit Concerts to Aid Sufferers

ALTHOUGH music lovers unite with all other Americans in deploring the recent flood disasters throughout the Middle West, floods and music seem to be such unrelated elements that these persons may not realize at first thought how directly the catastrophe may be expected to influence musical conditions in that section of the country.

Not only has the terrific loss of life left a depression which will cause a disinclination for immediate musical entertainment, but the material losses of each community are apt to result in a giving up of luxuries, of which music is one of the first to be dispensed with in times of financial distress.

With the losses to the piano industry in Ohio amounting to \$1,000,000, one forms an idea of the general process of recouping which must be followed in various lines. In Zanesville, for instance, the Munson Music Company sustained a loss of \$40,000 through the collapse of its building. Such drains upon the resources of heads of families will mean a tightening of the purse strings of the women, who practically support the musical industries.

One of the significant losses of the piano houses is found in the cases where a patron has bought a piano on part payment and the dealer loses his equity in the instrument by the devastation of the floods. The buyer is now without a piano and his daughter is compelled to give up her music lessons, whereupon her teacher loses one of his pupils—all due to the results of the flood.

As the present musical season is practically at a close, the disaster will have little effect on the bookings of artists, except in some of the most flood-swept cities, where concert-going is out of the question. Charles L. Wagner, for instance, has received no notification of any such contingency as a cancellation of Alice Nielsen's booking for a concert in Columbus, O., under the auspices of the Woman's Music Club. This is a subscription course, however, and the tickets have been sold for a long time. Columbus also has a Spring Festival planned and this is far enough in the future not to be influenced by present conditions.

"I do not anticipate that the flood will have any lasting effect on the concert business," declared A. F. Adams, of the Wolfsohn Musical Bureau, on Tuesday afternoon. "Dayton musical interests will no doubt be the hardest hit. We Americans are very excitable and we are apt to be cast down in the depths by such a catastrophe, but it doesn't take long for us to forget. Thus the Middle West may fancy that it will have little to do with music for a while, but there will be a recovery in due time. They are somewhat used to these floods out there—Cincinnati often has a flood that submerges some of its houses and factories, but it goes on doing business just the same. You must remember that most of those who have lost their dwellings in these floods are those who would be patronizing a moving picture show and not the best concerts. And don't

[Continued on page 2]

Marc A. Blumenberg Dead

[By Cable to MUSICAL AMERICA.]

PARIS, March 27.—Marc A. Blumenberg, editor-in-chief of the *Musical Courier*, died here to-day of heart trouble, from which he had been suffering since last September. BLOUNT.

MUSIC IN MID-WEST CRIPPLED BY FLOODS

[Continued from page 1]

forget that this flood district is about the richest part of America, after all."

Clubs and Colleges Affected

Not altogether so sanguine is Fitzhugh W. Haensel, of Haensel & Jones. "While I do not expect the effect to be lasting," remarked Mr. Haensel, "I shouldn't be surprised if the results were felt musically for several months, particularly in the clubs and colleges. There are colleges in Ohio which have fine courses, such as Ohio Wesleyan, at Delaware, and Miami, at Oxford, where Ysaye was booked to play on Monday of flood week. Though these will recover all right, they will be crippled for a little while."

"It is not easy for the clubs to keep their members interested even under favorable circumstances, and in the face of this disaster there will be every inclination to give up their work. Already I know of five or six clubs which have disbanded. Some of the biggest organizations engage their artists in the Spring and these immediate bookings will certainly be influenced by the present depression. By the time the Autumn comes, however, the clubs may have shaken off the feeling of desolation and then they will be ready to resume their engaging of artists."

One of the New York musical managers, graphically expressed the present feeling of the managerial fraternity when he stated, "One can't very well 'sell' an artist to a local manager when it is necessary to step over dead bodies to get to his office." Dayton's active manager, A. F. Thiele, is understood to have booked many of his artists for next season, and his necessity, like that of many another manager, will be to reconcile his bookings with local conditions. Fortunately for the managers of Ohio and Indiana the auditoriums in which they give their concerts have not been destroyed, although the water may have put some of them out of commission for the time being.

Perhaps the keenest anxiety felt by musicians was that for the safety of Eugen Ysaye, as Mme. Ysaye was in New York, completely unable to find any trace of the whereabouts of the noted violinist and his son, Gabriel, who accompanied him on tour. On Monday evening Mr. Ysaye was scheduled to play at Miami University, Oxford, O., and he wired his manager, R. E. Johnston, from Oxford on Monday that he would try to get to Hamilton by driving.

Anxiety of Mme. Ysaye

After that time the Johnston offices did not receive any word from the violinist, and Mme. Ysaye, left alone in a strange country, was prostrated by her fears for her husband's safety. This apprehension was not allayed until Sunday when Mr. Johnston received telegrams a day old, which had been sent from Indianapolis by way of Chicago. These messages recited the fact that Mr. Ysaye and his son had been caught by the flood at Hamilton, O., and had immediately fled north. One hour after Mr. Ysaye left the hotel at Hamilton, the building was washed away by the torrent. The Ysaye party drove for two days across country, and later it took them forty-eight hours to cover sixty miles by train.

Some of the Ysaye experiences are described tersely in a letter written on March 27, from Richmond, Ind., to Mr. Johnston by Victor L. Smith, who is piloting the violinist on tour.

"It is impossible to tell you adequately what we have been through," was Mr. Smith's comment. "We were completely isolated at Oxford—no trains in any direction. A chance to get to Cincinnati by driving to Hamilton; I took it. The bridges were swept away before we arrived. Thus Cincinnati went by the board. We could only drive back in the icy rain—exhausted horses, tire off carriage wheel, half-drunk frozen drivers. Thus we did twenty-six miles."

"Yesterday found only possible chance to get anywhere was to go to this place. So through the rain again (twenty-eight miles) and a thirty-mile wind, we drove here yesterday. Found only one road bridge en route washed away. You should have seen Ysaye in his carriage driving through the stream. He hasn't complained a bit. Says it cannot be helped. Thus we were unable to make Detroit."

When Mr. Ysaye and son finally caught a train for Chicago they found on board Rudolf Ganz, who had been marooned in Indianapolis and who was pushing on to Chicago for a Sunday engagement with the Kneisel Quartet. This journey from Richmond to Chicago took seventeen hours and the violinist did not arrive in

Musical Celebrities Who Were Caught in the Middle Western Floods

Eugen Ysaye



(c) Mishkin



Evan Williams

Mme. Schumann-Heink



Rudolf Ganz and a friend



Typical Flood Scene in Fort Wayne, Ind.



Lillian Schimberg

Mischa Elman

the Illinois capital until 1 o'clock in the afternoon, only two hours before the time for his appearance with the Chicago Symphony Orchestra. After his days' of hardship and without any lunch, the Belgian violinist fulfilled this engagement and "did so all right, but he was very, very tired," as Mr. Smith wrote to the home office on the following day.

Only two engagements had been lost to Mr. Ysaye through his hardships, these being for Cincinnati and Detroit. After his two appearances with the Stock orchestra he left Chicago for an engagement at Memphis on March 31. The younger Ysaye returned to New York to reassure Mme. Ysaye.

Elman Marooned in a Hotel

Another artist caught in the flooded district was Mischa Elman, who was penned up in Indianapolis for four days.

"I had given a concert in Indianapolis on Monday night," he said, after his return to New York, "and we were stopping at the Claypool Hotel. The first intimation of trouble we had was when on Tuesday morning my father goes to the bathroom to get some water and there is no water any more! We could not wash; we could not shave, and we had to pay a drug store seventy-five cents a pint for drinking water. There was no electric light, either, and the elevators had stopped running. Our rooms were on the ninth floor, and we had to use our feet in going up and down."

"There are about 200 rooms at the hotel, and there were over 600 people. Everybody had to double up, and they even placed beds and cots in the concert hall on the ninth floor. Rudolf Ganz and I and Mr. Kahn, my accompanist, gave an informal concert there on Wednesday night, and it was like playing in a hospital ward."

"On Thursday morning word spread that the first train would leave Indianapolis. Most of the guests at the hotel were afraid of their lives and wouldn't take a chance, but disease was beginning to break out in the town, and although we had no idea where the train was going, I decided that I would rather risk being dashed off a bridge than to sit still and be liable to disease. We escaped by that first train. I had to carry my Stradivarius and my Amati because there were no porters."

"It took us ten hours to make the two-hour trip to Goshen, and we saw many dead bodies floating in the swollen river. Terrible! We also saw submerged houses, many, very many, poking their roofs out of the yellow swirling water that ran like a mill race, and other houses that leaned like drunkards up against bridges."

"We all felt shaky, of course, whenever our train passed over a bridge. At Goshen we caught a train for Toledo, where we had the good luck to make a close connection with the Lake Shore Limited. We were without food all day except for a 'hot dog' at one little way station."

Mr. Elman had to cancel an engagement in Cleveland for March 27 and another in Louisville for March 27, both of these bookings being transferred to April.

Ohio's floods interfered materially with the concert schedule of the young pianist, Lillian Schimberg, who finally succeeded in reaching Detroit, where she made the following statement to MUSICAL AMERICA:

"I returned this morning from Ohio,

after having had a glimpse of the horrible scenes caused by the floods. I had read the accounts in the newspapers, but as I was to spend the week concertizing in various Ohio towns and had not received word to the contrary from the local managements I did not think the situation very serious. Consequently my mother and I started out on my itinerary, but I soon learned that it was impossible to reach me by telegraph, as the wires were down in certain places. We saw floating houses and debris everywhere and passing through one town we sat petrified gazing at stark and white bodies being carried away."

"In one Ohio college town, where my piano had safely arrived, it was found impossible to unpack the instrument as every man obtainable was being used to save furniture from threatened homes. Our room at the hotel was freezing; there were no lights and no water. Musically, that particular section of the country is crippled."

Vicissitudes of Artists

Evan Williams, who lives in Akron, O., sang in Canton on Monday evening of the flood week, and he afterward wired the Wolfsohn Musical Bureau that it took him twenty-eight hours to travel the short distance between Canton and his home in Akron. The tenor was to have appeared in Savannah, Ga., on March 27, but the date had to be cancelled. Mme. Schumann-Heink could not get out of Jacksonville, Ill., to keep her engagement in Lawrence, Mass., and this recital has been postponed until May. Akron will hear Elena Gerhardt in April, as her engagement of March 27 had to be postponed until that time. Another Wolfsohn artist, Lucy Marsh, was unable to reach Warren, O., for her concert of March 27, owing to a railroad tie-up.

Rudolf Ganz lost three bookings through his being imprisoned in his Indianapolis hotel, giving up appearances in Indianapolis, Terre Haute and St. Louis. Being held up between Chicago and Terre Haute, Jaroslav Kocian was not able to fill his engagements in Terre Haute and Lafayette, Ind., or in Godfrey, Ill. Not caring to be delayed by transcontinental trains John McCormack remained in New York, giving up bookings in Kansas and Missouri.

Disturbed musical conditions in various flood centers have resulted in other cancellations, such as those in Indianapolis, which will prevent the appearance of Adele Krueger and Thomas Farmer with the local Männerchor in "Quo Vadis." The stricken condition of Dayton likewise makes impossible the joint recital of Mme. Krueger and Mr. Farmer, which had been scheduled for April 4. Léon Rains has been kept in New York by the Hanson offices as the lack of means of communication made it uncertain as to whether the basso would be able to carry out his bookings for this week in Cincinnati and Toledo. Similarly, Annie Friedberg has been unable to get into communication with John W. Nichols, who was booked to sing in Alliance, O., on the day of the flood. Tina Lerner had been scheduled to play with the Minneapolis Symphony Orchestra, but the magnitude of this American catastrophe so impressed the little Russian pianist that she chose to remain in Buffalo rather than chance a disastrous trip.

Musical Depression in Cincinnati

CINCINNATI, March 29.—The effect of the flood which is now surging past Cincinnati in the Ohio River on the South and the Miami on the West has made itself felt even in connection with local concerts. Eugen Ysaye, who was to have given a recital in Cincinnati on March 25, has not yet been heard from by the local management, and an audience of good size which had assembled in a torrential down-pour was forced to go away disappointed. The crowd at the afternoon Symphony concert on Friday was noticeably smaller than usual, many of the symphony patrons being busily engaged in work incident to relief of the flood sufferers, and even the Saturday night audience was affected.

Every resource in Cincinnati has been drawn upon for assistance, and now benefit concerts are announced for all parts of the city, at which local artists will donate their services. One of the most important of these is a concert to be given by the Cincinnati Liederkrantz, under the direction of Louis Ehrhott, on April 8. The Orchestra Association considered the possibility of giving a popular concert under Dr. Kunwald for the relief of the flood victims, but the project was abandoned on account of the fact that Music Hall had been engaged for the only evening when the orchestra could give the concert.

Several Cincinnati artists have been inconvenienced by the high water. Alma Beck, the young contralto, in company with Nina Park Stilwell, cellist, and Betty Gould, pianist, has been marooned near Dayton, and it is now doubtful if Miss Beck will be able to reach Cincinnati in time to fill an engagement in Kentucky next Monday night. Douglas Powell, who had two oratorio engagements in northern Ohio, and for Thursday and Friday nights could get no train out of Cincinnati, and Bernard Sturm, of the Conservatory faculty, was booked to appear in Dayton on Thursday night next. F. E. E.

Columbus Pianist Gives a Benefit

COLUMBUS, O., April 1.—Along with the desolation caused by the flood in the vicinity of Columbus, there came a wave of brotherhood which resulted in every kind of practical aid for the sufferers. One of the first manifestations of this feeling came from Mrs. Grace Hamilton Morrey, the local pianist, who organized a benefit concert for last evening, with the assistance of Mrs. Margaret Parry Hast, the Columbus soprano. This was given at the Hartman Theater. Columbus business people co-operated with Mrs. Morrey so that every cent of the receipts might go to the sufferers on the West Side.

Omaha's Musical Activity Brought to Standstill by Tornado

OMAHA, Neb., March 28.—The recent tornado has brought musical activity practically to a standstill, although the musical persons of the city seem to have been particularly fortunate, with three exceptions. Grace McBride, a violinist of prominence, lost a younger sister, who was killed instantly. Bella Robinson, the pianist, suffered two broken ribs and lost her home, of which nothing but the front steps remains. The career of a most promising young prodigy, Grace Slabaugh, pianist, has in all probability been cut short by injuries to her right arm. E. L. W.

SCHELLING PRESENTS NEW SPANISH MUSIC

**Piano Suite by Granados Has
Merit—Schelling's Final
New York Recital**

Upon his return to America early this season Ernest Schelling let it be known that he had become much enamoured of the music of the Spanish composer, E. Granados, whom he regarded as a sort of Spanish Chopin. At his final recital of the season in Carnegie Hall Wednesday afternoon of last week Mr. Schelling gave this composer's "Goyescas," a suite of three numbers, the position of honor on his program. While one may not be inclined after a single hearing to concur absolutely with the American pianist's very enthusiastic estimate of the work it must be admitted that it was eminently worth performing and deserves repetition.

The first two numbers of the set bear titles suggesting that the composer may possibly have had in mind programmatic intentions when he wrote them. The first is called "Gallant Attentions," the second "Love Scene at the Gate." The third is a fandango. The idea of a programmatic basis is further borne out by the fact that Granados received his inspirational stimulus from the paintings of the Spanish artist Goya. Nevertheless the hearer need not cudgel his brains endeavoring to read specific meanings into these pieces. They may be fully enjoyed when listened to as absolute music.

On the whole the composition reveals its author as one gifted with qualities of imagination and spontaneity of expression. It has color, it has atmosphere and it is never commonplace, but the treatment of the essentially simple, clean-cut and genuinely Spanish melodic material seems at times deficient in contrast and over-elaborate. The harmonic idiom is modern, though not erratic, and the influence of Chopin is sometimes perceptible in the handling of the piano.

Mr. Schelling played the work admirably, as he did also another Spanish number, Albeniz's spicy "Triana." In the remainder of the program his playing was distinguished by its wonted qualities of intelligence, taste and broad musicianship. He began with a lucid, virile and finely poised reading of Bach's superb organ Prelude and Fugue in A Minor arranged by Liszt for piano, and he built up a rousing, quasi-orchestral climax at the close of the fugue. He gave further Beethoven's Sonata, op. 31, No. 3, a Chopin group, a pleasing "Nocturne" of his teacher Paderewski, a Rubinstein barcarolle and Liszt's Tenth Rhapsody. As encores during the recital he gave a Chopin "Nocturne" and his own "Wiligrad." H. F. P.

PIANIST TALLARICO'S DEBUT

**Evidences of Exceptional Talent and
Training in New York Recital**

A young pianist of unusual promise was heard for the first time last Tuesday afternoon when Pasquale Tallarico appeared in recital at Aeolian Hall, New York. Mr. Tallarico is an Italian, but has studied in this country with Rafael Joseffy. In a lengthy and exacting but musically attractive program he gave constant evidence of the exceptional excellence of his schooling and an audience of good size applauded his efforts without stint.

Mr. Tallarico's playing evinces qualities of musical feeling even though it does not yet sound a very deep emotional note. Technically he is splendidly equipped and he discloses a fine regard for matters of rhythm and phrasing. He produces a tone of good, resonant quality, commands an admirable legato and his readings show a careful regard for the structural plan of a work. As yet his playing lacks a wide range of color, but it is to be hoped that it may yet acquire this quality. The works in which he afforded particular satisfaction were the Bach-Liszt A Minor Prelude and Fugue, Schumann's "Träumerei" and the "Fantasiestück" Op. 111, Rachmaninoff's G Minor Prelude, and some Liszt numbers. H. F. P.

Organize League to Protect Girls from "Fake" Vocal Teachers

Papers of incorporation were recently filed at Albany, N. Y., for the Universal Protective Song League, which is designated by its founders as an organization "to provide a place of inquiry and advice for the protection of singers from all lands, that merit in singers may be recog-



Carle Blenner's New Portrait of Lucrezia Bori

THE accompanying portrait of Lucrezia Bori, the new coloratura soprano who has made herself popular in a single season with Metropolitan Opera goers, is just from the easel of Carle Blenner of the

Sherwood Studios. The portrait is interesting from a racial standpoint as presenting a pure Spanish type, Miss Bori being of that nationality. She has indeed claims to blue blood, her family being very

old and of aristocratic origin. Mr. Blenner is called "the painter of beautiful American women," but he has been equally successful in this instance with a rare type of the Latin race.

BISPHAM TO STAR IN LIGHT OPERA

**Baritone Engaged for Principal
Rôle in "The Jolly Peasant" for
Next Season**

David Bispham is to enter a new field in his musical work next season. The famous baritone, who won the highest distinction in grand opera and followed this with equal success in concert, is to leave the concert field for a while and devote himself to light opera. He has accepted a highly advantageous offer made by the firm of Werba & Luescher to star in the Viennese opera called "Der fidele Bauer," or, as it will be known in English, "The Jolly Peasant."

This work is a great success in Europe, where it has been played for some five or

six years. The principal exponent of the part which Mr. Bispham is to assume is the celebrated singing actor, Conrad Dreher. The opera is at present a great success, also, in South America.

The music of "The Jolly Peasant" is by Leo Fall; the book by Victor Leon. The English adaptation will be made by Harry and Robert B. Smith.

Mr. Bispham sails for Australia from San Francisco on April 22, stopping for three concerts at Honolulu and proceeding to Sydney, where he opens his concert tour of fifty engagements under the management of Frederic Shipman about the first of June. After the season in Australia, New Zealand and Tasmania is finished he will return directly to New York, arriving on September 15, and will immediately begin rehearsals of "The Jolly Peasant," which it is proposed to bring out in October.

The Lamoureux Orchestra of Paris, under its conductor, Camille Chevillard, is to make a tour of Germany and Austria next season.

Max Pauer to Visit America Again

Max Pauer will return to the United States in the Autumn. He will open his second American season, as he did his first, with the New York Philharmonic under Josef Stransky—and he will play the Schumann Concerto at the special request of Mrs. George R. Sheldon. Mr. Pauer will study the MacDowell Concerto in D Minor and play it in this country during his next tour.

ITALIAN, GERMAN AND FRENCH OPERA IN SAN FRANCISCO

A Crowded Week at the New Tivoli Brings Delight to Throngs of Hungry Operagoers—Miss Garden Fails to Astound as "Carmen" but Gives Pleasure in "Le Jongleur"

SAN FRANCISCO, March 24.—The Chicago Opera Company has presented a full week of opera and concerts at the Tivoli Opera House since the premiere performances of the five opening days. There were nine operas, including but one repetition. San Francisco will long remember its first real grand opera week, occurring after seven years, of French, German and Italian works produced with such superb artistry of cast and orchestra as that of the Dippel organization.

The lovers of opera who have crowded Manager Leahy's new home of music at each performance, often to the standing-room capacity, have gratefully expressed their appreciation and there has been no dearth of enthusiasm at any time.

Mary Garden's alluringly interpreted *Louise*, supported by Dalmorès, Dufranne and Louise Berat, as *Julien*, the *Father*, and the *Mother*, respectively, opened the week auspiciously on Monday night. The opera was one of the most impressive of the week's productions, the principal artists being in excellent voice and the minor parts carefully interpreted. Mabel Riegleman as the *Errand Girl* and the *Street Arab* was commendable.

"Lucia" was the offering for the following evening, Tetrazzini being the stellar attraction. The favorite coloratura parts of the Donizetti opera found the diva in even better voice than at her previous appearances. Giorgini, impersonating *Edgar*; Polese, *Ashton*; Minnie Egner, *Alisa*; Scott, *Raimondo*; Venturini, *Bucklaw*, and Aleotti, *Norman*, formed the sextet whose singing won the plaudits of the audience throughout the evening.

Opera patrons were treated to three performances on Wednesday. The matinee was the occasion for a tremendous attendance for "Carmen" with Garden in the title rôle. San Francisco was not especially overwhelmed with her interpretation of the cigarette girl, though she never failed to please. Dalmorès's *Don José* was praiseworthy. Dufranne's singing of the "Toreador Song" was one of the triumphant moments of the afternoon. Huberdeau sang *Zuniga* and Deffere *Morales*. Stanley, Keyes and Cavan were thoroughly satisfactory as *Micaela*, *Frasquita* and *Mercedes*. Nicolay and Daddi completed the cast.

The evening operas were "Noël" and "Pagliacci." The former included as the principal artists Saltzman-Stevens, who sang *Madeline*, Dufranne the *Priest*, Warnery *Jaques* and Cavan *Blanche*. Splendid singing was offered by Keyes, Riegleman, Berat and Heyl. "Noël" was one of the novelties of the Dippel programs, but failed to interest the Tivoli patrons.

"Pagliacci" was charmingly sung by Helen Stanley, Polese and Gaudenzi. Miss Stanley demonstrated exceptional ability in the part of *Nedda*.

The evening given over to "Crispino e la Comare" was exceedingly enjoyable in grateful contrast to the preceding serious works of the week. Tetrazzini offered unusual pleasure in the lighter rôle of *Annetta* and shared the applause with Trevisan, who sang the part of *Crispino*. Ruby Heyl as *la Comare*, Sammarco as *Fabrizio* and Nicolay's *Mirabelano* were genuinely successful. Others heard in the opera were Venturini, Fossetta, Egner and Deffere.

San Francisco had one of the most delightful musical treats of recent seasons in the popular concert on Friday evening. Some of the best artists of the troupe appeared as soloists and Campanini led his orchestra through several compositions. The soloists were George Mascal, Margaret Keyes, Sammarco, Henri Scott, Jenny Dufau and Mabel Riegleman.

No productions of the week surpassed those of Saturday afternoon and evening, when "Le Jongleur de Notre Dame" and "Tristan und Isolde" were given. The house, filled to overflowing at the matinee, was enthralled with the beauties of the Massenet opera and the remarkable art displayed by Mary Garden. Dufranne scored a decided triumph by his *Boniface*, as did Huberdeau in the *Prior*, and Scott, Crabbé, Nicolay and Warnery in the characters of the *Monks*.

The Wagner opera was thoroughly relished by the serious music-lovers, for "Tristan und Isolde" has not been heard



With the Dippel Company in San Francisco—From Left to Right: Margaret Keyes, Howard Shelley (Press Representative), Helen Stanley, George Hamlin and Mrs. Edward Moore (Wife of Chicago "Journal" Critic)

here for many years. Admirable singing was disclosed by Dalmorès in *Tristan* and Saltzman-Stevens in *Isolde*. Scott sang with breadth and dignity the rôle of *King Marke*, Cisneros interpreted effectively *Brangaene*, Whitehill *Kurwenal*, and Crabbé *Melot*.

"Thais" was repeated on Sunday afternoon, Mary Garden's name part swelling the box-office receipts despite the pouring rain of the entire day. Four of the members of the Dippel company participated in the Good Friday program at Berkeley on the afternoon of that day. The original plan of the "Stabat Mater" and program being held at the Greek Theater was thwarted by inclement weather and the concert took place at the Harmon Gymnasium instead. The first part was devoted to solos

by Margaret Keyes, George Hamlin, Helen Stanley and Henri Scott.

The program opened with the Beethoven "Egmont" Overture conducted by Paul Steindorff, Choragus of the University of California, under whose direction the sacred music concert was given. Miss Keyes sang the *Eurydice* aria from Gluck's "Orfeo." Mr. Hamlin gave an aria from Dudley Buck's "The Triumph of David," Miss Stanley sang the Gounod "Ave Maria" and Mr. Scott's selection was an aria from "The Magic Flute."

These artists were also soloists for the "Stabat Mater." The Berkeley audience manifested great enthusiasm for the work of the soloists and for Mr. Steindorff's excellent results as director of chorus and orchestra. R. S.

EXODUS OF MUSICAL CELEBRITIES BEGINS



From Left to Right: Two Children of Leo Slezak, Father of Mme. Matzenauer, Mme. Matzenauer, Sig. Ferrari-Fontana, Her Husband and Leo Slezak, Taken on Board the "Kronprinzessin Cecilie" by Mrs. Slezak

THE annual exodus to Europe of the operatic stars was headed this year by Leo Slezak and his wife and children and by Signor Ferrari-Fontana and his wife, Mme. Matzenauer, and her father. Both of these artists return to Europe for operatic

and concert engagements and both return to America next season.

Leo Slezak will return to make his first long concert tour. After a tour of a month during the latter part of this season the Bohemian tenor was so delighted by his

success that he decided to devote the greater part of his time next year on the concert platform. He will undoubtedly be heard in opera but in fewer performances and as his concert dates will allow.

Mme. Matzenauer, whose work at the opera this year was marked by her singing of rôles which she was not expected to sing when she first came here as a contralto, will also appear more in concert the coming season. Her work in the Wagnerian rôles has been sincere and of great artistic value and she is rapidly developing into a singer whose work will interest the American public on the concert platform as well as the operatic stage.

SPARKLING MELODIES OF "THE GEISHA" AGAIN

Revival of Sidney Jones's Operetta Proves Lasting Qualities of a Pleasing Score

The salutary practice of reviving various standard operettas which has prevailed in New York during the past few years had as one of its numerous beneficial results a production of "The Geisha" at the Weber & Fields Theater on Thursday evening of last week. The charming work which is produced under Arthur Hammerstein's direction has been mounted with care and excellently cast, the leading rôles being entrusted to Alice Zeppilli, Lina Abarbanell, Frank Pollock, Pauline Hall, Carl Gantvoort, Edwin Stevens and James T. Powers. Gaetano Merola, one of the former assistant conductors at the Manhattan Opera House, has a good sized and efficient orchestra in charge.

Sidney Jones's music has retained all its freshness and delicacy and its ceaseless fluency and melodic sprightliness and charm remain irresistibly fascinating. Happily the orchestra is large enough to disclose to advantage the numerous pretty conceits in the scoring. An effort or two has been made to "modernize" a few of the melodies by vulgar distortions of rhythm, but happily the score as a whole has not been tampered with.

The choruses are excellently sung, notably the *a capella* choral measures toward the end of the first act. Miss Zeppilli as *Mimosa* does some exquisite singing. Her voice has developed wonderfully in roundness and smoothness since she was at the Manhattan and she sang a high E with much facility. Praise is also due Carl Gantvoort, Edwin Stevens and Lina Abarbanell, while James T. Powers as the Chinese proprietor of the tea house is excruciatingly funny. H. F. P.

BOTH DEBUT AND FAREWELL

Clément Sings "Good-bye," While Laurie Merrill Has First Hearing

Many features of interest were found for music lovers in the concert of Laurie Merrill, a young violinist, at the Waldorf-Astoria, New York, on March 31. In the first place New Yorkers are always glad to welcome a young artist of such promising gifts as Miss Merrill and, secondly, her debut served as the farewell appearance of Edmond Clément, the noted French tenor. Furthermore, two excellent artists appeared in the rôle of accompanist, Mary Pinney officiating capably for the violinist and Maurice La Farge again manifesting his gifts as an aide to Mr. Clément. In addition Miss Merrill had enlisted the aid of Frank L. Sealey, the organist of the Oratorio Society.

Immediate attention was secured for the young violinist by the appeal of her personality and she made a satisfactory impression with Handel's A Minor Sonata, in which she was supported by Mr. Sealey; two movements from the third Suite of Franz Ries and a group of shorter numbers. Miss Merrill also supplied an effective obbligato to Mr. Clément's artistic delivery of the "Berceuse" from "Jocelyn."

Conspicuous among the tenor's further offerings was Marv Helen Brown's "Romance," while he once more proved his artistry with the "Rêve," from "Manon," and his favorite French songs, including "Avec mes Sabots" and "Les Filles de la Rochelle."

Toronto Ovation for Godowsky

TORONTO, Can., March 31.—Leopold Godowsky, the Polish pianist, received one of the finest ovations ever accorded a piano virtuoso in Toronto when he appeared in Massey Hall on Thursday evening last at the concert of the Canadian Academy of Music Orchestra. The Chopin Preludes and Etudes with which he opened his program made a wide appeal, but it was a group of works of Liszt, including the Paganini-Liszt "Campanella" and the waltz "Künstlerleben" that won his greatest reception. The Academy Orchestra, a new organization here, has many excellent qualifications and is fortunate in having as director Mr. Alfred Bruce, a musician of established ability. R. B.

INTRODUCING THE REAL "STAR" OF "BORIS GODOUNOW"—THE CHORUS

Director Setti and His Metropolitan Singers Put to Their Credit Their Greatest Achievement in Moussorgsky's Opera—The Career of Setti and His "Modus Operandi"



Director Giulio Setti Conducting a Rehearsal of the Metropolitan Opera Chorus

Photo by White.

SINCE the première in America of "Boris Godounow" it would be difficult to match the happiness of the members of the chorus of the Metropolitan Opera Company. In all those quaint little side-street restaurants, Italian and French, where these singers congregate, a host of admirers have surrounded them to listen to the many interesting stories they have to narrate. If these singers are treated as heroes and heroines by their coterie there is good and sufficient reason because "Boris Godounow" is the only opera sung at the Metropolitan where the chorus has been the real star and received more notice from the critics than the principals. Moreover, cosmopolites believe that no chorus in the world can surpass that in the big opera house at Fortieth Street and Broadway in versatility, appearance and general all-around intelligence.

As soon as the performance of the Russian opera was completed Otto Kahn, one of the directors of the company, rushed behind and made a speech to the chorus expressing the thanks of the directors for its work. Then he wrote a letter of appreciation, which appeared in the daily newspapers, and, finally when the Metropolitan's pay envelopes were distributed there was an extra five-dollar note for every one of the singers.

The members of the chorus give all the credit for their success to Giulio Setti, their director, who trained them so conscientiously. Not a member had ever heard the opera sung before, and neither for that matter, had Setti. Nevertheless, the latter did not seem to think that anything wonderful had been accomplished when a MUSICAL AMERICA man found him at the Metropolitan at ten o'clock one morning and asked him to talk about the chorus and the opera. Setti is spare, nervous of temperament, but always sure of himself. He arrives at the Metropolitan at ten o'clock every morning, and from then on to the end of the performance he is busy. Hard work agrees with him. He merely shrugged his shoulders when he was asked if the success of the chorus in "Boris" had surprised him.

"No," he answered shortly. "I have always known what they could do."

It was much the same reception that he might have given to a question as to whether he knew that the sun rises in the east.

The experience of Setti enables him to analyze a voice so quickly and apparently instinctively that everyone is amazed at the speed and accuracy of his judgment. Born

in Italy, a musician from childhood, he has been a leader in most of the great opera houses in the world from Buenos Ayres to Barcelona. He is also something of a litterateur, as will be seen later. Many years of association with Toscanini have inspired him with a deep affection and admiration for that maestro, and Gatti-Cazzaza also occupies a top place in Setti's affections.

Setti was conducting the orchestra at the Khedive's opera house in Cairo, Egypt, a

"Training, intelligence and hard work are responsible for the success of the chorus in 'Boris,'" said Setti. He pronounced it "Bor EES." "I could not have secured these results with a collection of stupid people who have only voice to recommend them. The methods of hiring singers now is different from what it was some years ago. Of course, voice comes first, but that is only the start. It is also necessary to have an equipment of brains, so that when

"I did," he answered. "It had to be done. If the singers had had trouble with these words the responsibility would have been mine."

"In hiring a chorus and building up such an organization where a repertoire of about fifty operas must be mastered the question of appearance is important. Did you notice in the Duma and Coronation scenes in 'Boris' that the members of the chorus were required to look like distinguished personages? They really carried the illusion, I have been told many times. How many grand opera choruses have this gift of impersonation, the gift of character acting? I do not recall any which has anything near corresponding ability. Now, it is not easy to look like a prince or a law-maker. Many times you see it tried on the dramatic stage with failure as the result simply because the actor portraying nobility does not look noble and has not dignity."

It took Signor Setti a month to drill the "Boris" chorus, counting from the time the first rehearsals were had. "Cyrano" took twenty-seven days. Of course, there were rehearsals of other operas during that time. The most difficult languages in opera, Signor Setti says, are English and French.

The Process of Training

In training a chorus to sing a new opera Signor Setti first goes through the work himself and learns it in every detail. Then he calls the chorus together and tells the story of the libretto, and sings over lightly the principal music. The words are then explained. After this the singers are trained in groups. There are the first tenors, the second tenors, the basses, second basses, sopranos, mezzos and so on, until all have been schooled. After everyone is familiar with his own bit of work, there are the ensemble rehearsals. Then come interpretation, impersonation, etc. Setti is not satisfied until the singers put passion and fire into their work and show that they are vitally interested.

In the "Boris" chorus are one hundred and twenty singers, of whom seventy are Italians; thirty Americans, and twenty Germans. The bulk of the chorus was hired by Setti five years ago when he first came here. In trying out singers, arias and other music from the most famous operas in the repertoire are used. The chorus people are proud of their profession and remain with the opera house for years. They seem to be happy in their work, and the individuals of the different nationalities mix well.

C. A.



Left to Right: Signor Gianoli, Director of a Milan Opera House; Camille Saint-Saëns and Giulio Setti. Photograph Taken Aboard Ship Near Alexandria, Egypt

post he had for years, when the management of the Metropolitan Opera House was assumed by Gatti-Cazzaza. This was five years ago. One of the first moves made by "Mister Gatti"—as the chorus master calls him—and Maestro Toscanini was to write to Signor Setti and ask him if he would not transfer his services to New York.

"I was very glad to accept," explained the chorus master, with an air which seemed to say that if Maestro Toscanini were to conduct opera at the North Pole or the Sandwich Islands, and signified a desire to have him associated with the enterprise, he would come by the first boat.

a singer must learn a new opera the task is not impossible. The singers must know languages, or at least be able to enunciate distinctly in different tongues. At the Metropolitan 'Boris' is sung in Italian. I do not mind saying that the original Italian was very bad as it appeared in the book that came to me. It was necessary to re-write a large part of it into better Italian. One hears much of English opera that is difficult to sing, but Italian can be written so that it is difficult to sing, too."

Himself the Translator

"Who re-translated the Italian?" Signor Setti was asked.

THINK HAMMERSTEIN WON'T RE-ENTER FIELD

**Metropolitan Directors Say They
Do Not Believe He Will Break
Agreement**

Oscar Hammerstein's plan to erect an opera house at Lexington avenue and Fifty-first street, for a season of opera in English, opening on November 10 of this year, as described fully in *MUSICAL AMERICA* last week, was answered by the directors of the Metropolitan Opera Company with a statement that they declined to believe that the impresario would break his agreement made three years ago. This agreement, it will be recalled, forbade Mr. Hammerstein to enter the opera field in New York for a period of ten years.

The statement issued by the Metropolitan directors declares that the contract under which Mr. Hammerstein's Philadelphia Opera House, together with his costumes, scenery and other appurtenances in New York and Philadelphia, his contracts with artists and publishers and the

will not, nor will either of them, at any time hereafter, within the period of ten years from the date hereof, be or become directly or indirectly engaged or interested in or connected with, either alone or as a member or members of any firm or partnership or in conjunction with others, or as an officer, director, manager, stockholder or employee of any corporation that may be or become engaged in any such business, or as an employee or in any other capacity whatsoever in the cities of New York, Philadelphia, Boston or Chicago, in the business of producing grand opera or any of the operas named in Schedule A, hereto annexed, in any language or any opera, operetta or comic opera that has ever been produced at the Metropolitan Opera House or the Manhattan Opera House in the city of New York."

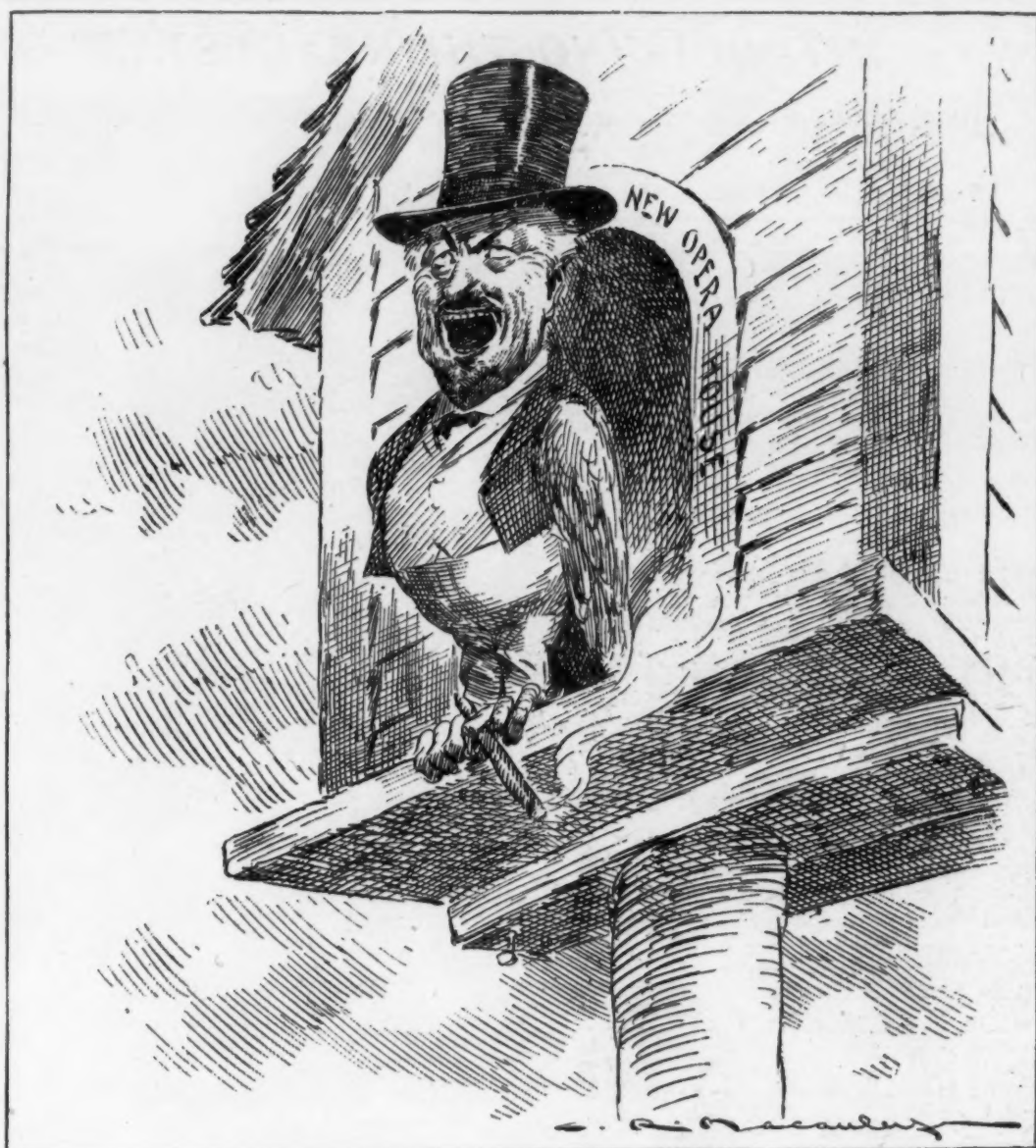
Mr. Hammerstein's business, it is declared, was acquired for \$1,200,000 in April, 1910.

In reply to this statement Mr. Hammerstein said he did not intend to be interested "financially" in the production of grand opera, but that mentally and bodily, in the interests of the community, he would be interested and that he would fight for that privilege.

In part he said:

"I have not received \$1,200,000, but \$800,000. For this sum I transferred to them my Philadelphia Opera House, which, by the bills of cost submitted by my illustrious friend, E. T. Stotesbury, of Philadelphia, reached the sum of \$1,250,000.

"As a mere detail, worth more or less than \$200,000, my contracts with most of my prominent artists, Mary Garden, Tetrazzini, Dalmorès, Sammarco, Renaud,



"Signs of Spring," by Macauley in the "World"

Contracts with artists.....	200,000
Total	\$1,600,000
Received	800,000

INEZ BARBOUR'S PLUCK

Sang at Oratorio Society's Concert Despite Painful Illness

Inez Barbour, the New York soprano, who sang the solo part in the Oratorio Society's production of Taubmann's "A Choral Service" on Friday evening of last week at Carnegie Hall, New York, showed considerable pluck in appearing. Miss Barbour was indisposed and is at the present time suffering from mastoid trouble with an operation imminent.

The morning of the performance Miss Barbour wished to be released, but no one else knowing the part she made the appearance, though she was so weak that she could hardly stand and could not hear a note. It was a heroic undertaking on Miss Barbour's part to keep faith with the directors of the

Oratorio Society and sing, and after the performance she was complimented by both Louis Koemmenich, the conductor, and F. H. Comstock, treasurer of the society, for her splendid courage.

Popular Orchestral Concerts at Madison Square Garden

G. Louis Boissevain, president of the F and D Company, proprietors of Madison Square Garden, announces a series of Sunday night orchestral concerts at popular prices to take place in the Garden during the late Spring and Summer. The first concert will occur on Sunday night, May 18. David Mannes will be the musical director and will conduct an orchestra of 100 musicians made up of members of the New York Symphony, Philharmonic and Boston Symphony Orchestras. There will also be a soloist. Mr. Boissevain intends to make these concerts the most elaborate popular-priced concerts of good music that New York has heard, modeling them after the Boston Symphony "Pops."



A Newspaper Cartoonist's View of Mr. Hammerstein's Operatic Project, "Another Hat in the Ring," by Hy. Mayer in the "Times"

good will of his operatic business contains this pertinent clause:

"For the purpose of assuring the good will of said business to the purchaser, . . . the vendor (Oscar Hammerstein) and the party of the second part (Arthur Hammerstein) hereby jointly and severally covenant with the purchaser and the Metropolitan Opera Company . . . that they

etc., were partly embraced in the transfer. Summed up, the budget of generosity toward me contained:

Philadelphia Opera House (deducting mortgage of \$400,000).....	\$800,000
Costumes, scenery.....	350,000
Sole rights of French operas.....	200,000
Library, &c.....	40,000

DR. MUCK A GIANT AMONG MUSICIANS

[Continued from page 1]

their first arrival in Boston, been socially popular, but neither of them is greatly attracted by this phase of the life of the city, and Mrs. Muck, hardly less than her husband, finds many serious affairs to engage her during the day. Dr. Muck lives with his scores. I have said that he is a brilliant pianist. One day in his study, just after a performance of the Tchaikowsky B Flat Minor Concerto, he said, "I played that myself!" Then he played a movement, and with what power and *elan*! He has not composed because he does not approve of mediocre musical composition. This is his explanation, not mine.

The essence of Dr. Muck's greatness as a conductor lies, I think, in two things—in the vital force and the astonishing objectivity of his readings. He has his own ideas about programs, ideas with which the majority do not agree. He believes in the unified program—a program of modern, or classic, or romantic music, as the case may be. So far as his own tastes are concerned they are as hard to estimate as his personal qualities. What those qualities really are his most intimate friends may know. Probably, however, they make more mistakes in their estimates than any others, for this is as a rule the particular province of intimate friends. However, Dr. Muck's musical preferences, as so far indicated, are so definite and so strong that in a lesser man they would be called prejudices. He recognizes almost no music as music of permanent value, since Wagner. Most of Strauss is to him ephemeral and chiefly re-

markable for orchestral color and virtuosity, although he concedes his admiration for isolated pages here and there. Of the modern Frenchmen, Debussy is to him the one whose art is, or was, sincere and original. He has recognized the early first symphony of Sibelius as a masterpiece, but he disapproves of the freer and more extended form of the second symphony, which is without doubt a greater composition. Next Winter he will probably take up the fourth symphony of Sibelius, the most individual and impressionistic score which that master has yet produced—the extreme, in fact, of northern impressionism—and give a superb performance of the work. If you meet him afterward and offer congratulations he will probably tell you with a Mephistophelean, all-denying grin, that he doesn't like it. Then you will gasp, as all of us have gasped and questioned the sincerity of the man when he has anathematized Strauss and given a wonderful performance of the "Domestica" or the "Tod und Verklärung"; when he tells you that "La Mer" of Debussy is remarkable for its color effects but for little else, and in the meantime the orchestra has made you believe in a piece of music you never believed in before.

Dr. Muck has in his possession two pictures of Gustav Mahler, one of them his death mask, which the conductor has described with gusto as wearing a decidedly ironical expression. He has told me that he admires Mahler most in his minor compositions, more especially some of the songs. "He is great in small things, small in great things." But this will not interfere with the performance of Mahler's Fifth Symphony, which will be given in Boston one week after this article appears in *MUSICAL AMERICA*. And so on.

Dr. Muck, the man, may puzzle and disturb us; his sincerity toward the music he interprets and the audiences before whom he appears is wonderful. It is to him a

sacred mission to say all that can be said for the creative artist, to the attentive listener. Dr. Muck is now in his fifty-fourth year, at the very maturity of his powers, and a magnificent maturity it is. He is the clearest musical thinker, and he has the sanest grip of himself and his subject matter, the healthiest musical pulse of any conductor who has appeared in Boston in the last fifteen years and perhaps much longer. That is at the bottom of his success, and also his remarkable knowledge of orchestral instruments, and his sense of *timbres*, most exceptional for one who began his studies as a pianist and not as a performer on an orchestral instrument. Not even Mr. Gericke, who made the Boston Symphony what it is, had a finer aural vision. Dr. Muck's orchestra is an aggregation of living, singing units of tone. Each instrument glows by itself, like separate stars in a sky, like the living atoms in matter, which, according to science, never touch one another. The orchestra is all glowing tone, because every part of it is a living organism communicating its light and its warmth to other members of the body, and all of these members enhance each other's strength and beauty.

And so closely can this master interpreter identify himself with the thought of the composer that you listen, with him, as though you were composing the piece yourself. Every great outline and each finished detail appear successively and inevitably, so that it is afterward impossible to conceive of the composition without both mass and detail appearing in the memory in their exact and inexorable relations. The completeness of the conductor's intellect and the sureness of his musical sense are hardly less marvelous than the perfect dimensions of a masterpiece, from which you could not subtract a measure or a rest without impairing the proportions of the whole. Whatever the work Dr. Muck is called upon

to perform it will be presented in the most vivid manner possible, as though it were the darling child of the conductor's own brain. Nor must it be inferred that his appreciation is a purely mental process. He does think, probably, before he feels, and that is part of the office of a great artist. But having thought, and comprehended, his own emotional nature and his very nervous musical organism vibrate an immediate kindling response. For Dr. Muck's objectivity is anything but aloof, pedantic, dispassionate. It is the response of a rich nature to suggestions from without and a more rounded musical character it is difficult to conceive.

I have spoken of Dr. Muck as a modern man. He would have been an artist, a personality, a pronounced success whatever his walk in life. His art, remarkable as it is, is less a special tendency, inborn and unconquerable, than it is a field of expression, deliberately chosen by a big nature to minister to its own needs. It is on account of a strong and rich fabric in himself that Dr. Muck is the conductor that he is. This ground depth and his prodigious nervous activity must be, in large part at least, the explanation of the range and the significance of his accomplishments. He is more than superficially acquainted with other arts than the one he practices. He knows letters, philosophy, history, languages, men. And for the future of the race, as well as the virtue of the individual metal, it is well that the art should appear, in the last analysis, as auxiliary to the man.

OLIN DOWNES.

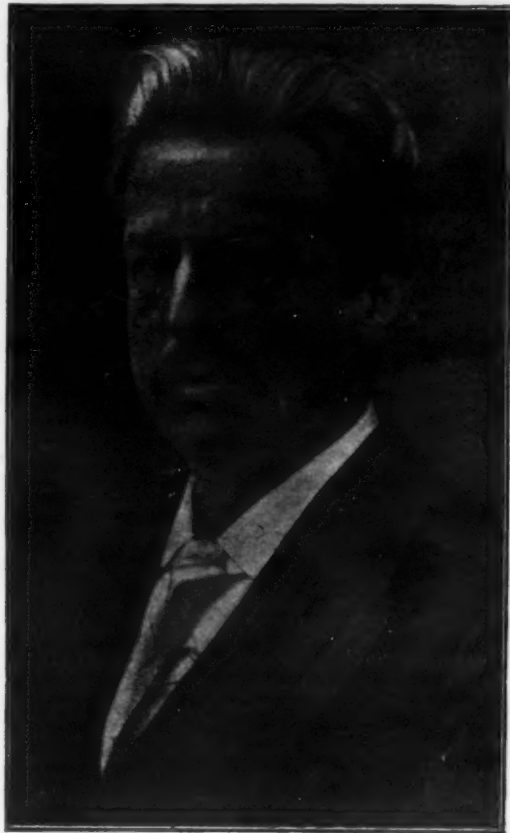
Damrosch Sails for Italy

Walter Damrosch, conductor of the Symphony Society of New York, sails for Italy with his family on Saturday, April 5. He expects to remain abroad until the Fall.

TAUBMANN'S NEW MASS PRODUCED

First American Performance of "Choral Service" Does Not Reveal Highly Favorable Traits—Work Finely Presented by Oratorio Society Under Mr. Koemmenich and a Quartet of Soloists

WITH the production for the first time in America of "A Choral Service," by Otto Taubmann, the Oratorio Society of New York, under its new conductor, Louis Koemmenich, closed its fortieth season's activity on Friday evening, March 28. Carnegie Hall was well filled with the patrons of these concerts for this occasion and many prominent New York musicians sat in the boxes to hear the work which had



Otto Taubmann

The Composer of the New "Choral Service," Otto Taubmann

been pronounced in Germany the "most important choral work produced since Brahms's 'German Requiem'."

In presenting the work Mr. Koemmenich had a solo quartet, Inez Barbour, soprano; Mildred Potter, contralto; John Young, tenor, and Putnam Griswold, bass; the orchestra of the Symphony Society and a choir of boys' voices. All his forces showed themselves fully equipped to do their parts in the work and from the standpoint of what was to be done in the work there was little left to be desired. Especially happy was the choice of soloists, who were all of them unusually musical singers and who acquitted themselves with distinction of the ineffective parts assigned them.

The singing of the chorus, which has never been in as fine vocal condition as at the present time, reached a high watermark. Mr. Koemmenich has achieved something truly notable in the way he has trained his chorus to sing with a volume of tone, a freedom and a precision of attack and release which they have never surpassed. Taubmann places difficulties upon his singers, employing at times a double chorus, writing intricately-managed entrances and the like, but all of this the singers surmounted with little trouble. The applause that followed the completion of the various movements was proof positive of the audience's appreciation of the merit of Mr. Koemmenich and his singers.

Of the work itself, one regrets that less favorable things may be recorded. Herr Taubmann has modeled his work obviously on the sublime "German Requiem" of Brahms. He has treated portions of Scripture, German hymns and motives from the Liturgy somewhat in the manner which Brahms used sections from Scripture bearing on the "Requiem Mass." As a result it was but natural that some over-enthusiastic German critic should compare the music which he set down to the music of the great German master. That critic was one Paul Bekker, of the *Allgemeine Musikzeitung*, and he went so far in his remarks as to say that Taubmann's "imagination is loftier, his breadth of view greater" and that his "choruses are even more impressive than those of Brahms." In truth, Taubmann is to Brahms as Nevin (or let us say Moszkowski) is to Chopin, and with that one may understand why the work did

not arouse more spontaneous enthusiasm than it did. The applause was to be taken as a reward for the manner in which it was done, not for the music itself.

The chief fault in the work is the unceasing, unrelentingly strict counterpoint which the composer insists on employing. It is counterpoint of a splendid scholastic type, counterpoint that embraces every device that modern musical learning can equip a composer with. But it becomes tiresome after about a half hour, at most, and the work continues for two hours as heard in this production, and then one of the numbers was omitted. Someone has said that the use of counterpoint à la Taubmann is quite as uninteresting to the listener as is a work that absolutely lacks counterpoint in its makeup, resulting in what is known as "up and down the page" music, or music in which the weave is purely homophonic and accordingly monotonous. Further, Herr Taubmann knows but one way to lead his voices—judging from this work—and that is in "strict imitation," one of the most telling ways to write for a chorus and yet one of the methods which must be used with great discretion so as to avoid monotony. Then, too, the solo parts are written with little or no regard for the voice and are consequently quite without effect, no matter how well they are sung, and they were admirably sung at this performance.

The substance of the music is German to the core, and is a kind of musical expression which has little appeal at this late day. Modern harmonic devices have either been repudiated by this musician or he believes that they have no place in a work of this type. In either case his harmony seems unusually conventional for this twentieth century. To fugue after the immortal Johann Sebastian has always been a problem, and for this reason Herr Taubmann deserves credit for his ability to write along these lines. His fugues are big and conceived on proportions that are truly gigantic, and in the development of them he shows undoubted mastery. Yet, how small is his control of the forces of polyphony when one compares them to such a modern contrapuntist as the much-abused Max Reger! For a modern fugue, in fact, a double fugue, look at the "Variations on a Theme of Hiller" of the Meiningen musician and Taubmann immediately appears a pigmy. The writing for the orchestra is absolutely without color, lacking sonority and conventional in style.

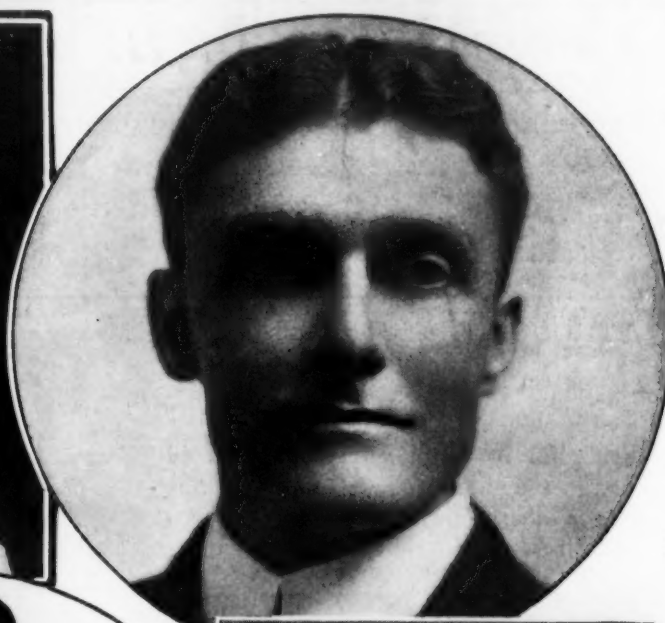
There are spots of interest in the work, to be sure, but they are not many. The first half of the "Sanctus" is broad and direct, dignified and forceful, and is not without a harmonic variety, the alternating chords in orchestra and chorus giving a certain antiphonal effect that is wholesome



Louis Koemmenich, Conductor of the Oratorio Society, According to Viafora

and enjoyable. So, too, is the orchestral prelude, with its melody in the oboe, accompanied by the strings, that has an emotional significance which the work as a whole lacks. Also the passage for solo string quartet, employing the first instruments of the first and second violin, viola and cello sections, which is refreshing in its simplicity after the stiff counterpoint of the rest of the work, though it would be more interesting were it not repeated so often. Summing up the best qualities of the work and contrasting them with its deficiencies, the result is not to the advantage of the composer. One is tempted to term it a high type of *professorenmusik*.

As a finale, the "Apotheosis and Finale of Act III of 'Die Meistersinger,'" with Mr. Griswold in the music of *Hans Sachs*, was heard in commemoration of the 100th anniversary of the birth of Richard Wagner. It was stirring to hear this inspired



Soloists at the Oratorio Society's Concert—Above: Inez Barbour, Soprano; John Young, Tenor. Below: Putnam Griswold, Basso, and Mildred Potter, Contralto

music after the Taubmann even more so than it is to hear it in the opera, and the applause with which it was received proved how the audience felt about it. Mr. Griswold sang his part successfully and the chorus was also in fine form.

To Mr. Koemmenich is due an especial vote of thanks for the masterly way in which he not only conducted but prepared his singers for this concert. Frank L. Sealy presided at the organ.

A. WALTER KRAMER.

DÉBUT BY SOPRANO

Martha de Lachmann Appears in New York in Poorly Chosen Program

Martha de Lachmann, a young New York soprano, gave a recital at Aeolian Hall on Sunday evening, March 30, assisted by Leo Schulz, the cellist, and Bethune Grigor, accompanist.

The opening group contained three fine American songs, Alexander Russell's "Sunset," Sidney Homer's "Dearest" and Marshall Kernochan's "We Two Together," and one poor American song by George Chapman, called "When Spring Comes Laughing." Georges Hùe's "J'ai pleuré en Rêve" and a song by Franz Ries were also on the program, which otherwise had the ingredients of an operatic potpourri, the remainder of the list being arias from "Tosca," "Louise," "Gloconda," "Tannhäuser," "Il Trovatore," "La Forza del Destino," "Manon Lescaut" and even the obsolete "Semiramide."

It is little short of absurd for a singer making a début in recital to present so poorly chosen a program. There is good material in her voice, a soprano quality of some striking characteristics, marred, however, by a faulty production. The interpretations were amateurish, and a most offensive sob, employed ostensibly to display feeling, resulted in bathos. There was a small audience, many encores and flowers.

Mr. Schulz played pieces by Goltermann, Haydn, Popper, Schumann and Schubert in his usual artistic style, and Miss Grigor supplied accompaniments satisfactorily.

MR. HESS'S NEW CANTATA

Private Hearing of "Love Immortal" for New York Organists

Ludwig Hess's "Love Immortal," a cantata for chorus of mixed voices, tenor solo and piano, was given a first hearing on Thursday evening, March 27, in the rooms of the John Church Company, New York. On this occasion the choral parts were sung by the "Hess Soloists Ensemble," while Mr. Hess sang the tenor solo part himself and also conducted the performance and Thomas W. Musgrove presided at the piano.

The work was given so that local New York organists could get an idea of the nature of the music. It was found to be fully modern in spirit and written with a mastery of the materials employed. Mr.

Hess has scored his music for his forces with no little appreciation of what a chorus can do, his long experience in Europe at the head of a large choral body doubtless having given him the ability to conceive such effects. It was, however, appreciated that the chorus which sang it this time was, though an able one, far too small in numbers to carry the effects through. Nevertheless the work was applauded and the opinion prevailed that it stands high in the list of modern choral works.

Egisto Tango, who spent one season at the Metropolitan, conducted a festival performance of "Lohengrin" given at the Carlo Felice in Genoa in celebration of Wagner's centenary.

1913—1914
NOW BOOKING

MR. PADEREWSKI

MR. KREISLER

MISS FARRAR (Oct. only)

C. A. ELLIS, MANAGER
SYMPHONY HALL
BOSTON

A FIRST VIEW OF HEMPEL'S "GILDA"

Her Début at Metropolitan in "Rigoletto" Reinforces High Opinions of Her Musical and Histrionic Abilities—"Boris" Holds the "Horseshoe" Operagoers Till the Final Curtain—"Cyrano" Much Applauded

ALTHOUGH Frieda Hempel had added a strongly attractive element to the Metropolitan repertoire by the distinction with which she had sung the coloratura rôles in various of the old, florid operas, it remained for the popular-price matinee audience of March 27 to gain a first complete hearing of the German soprano as *Gilda* in "Rigoletto." Miss Hempel had given a foretaste of her manifold charms in this rôle by her singing of the last act of the opera, in a previous composite performance. Due to a torrential down-pour of rain, the audience was not so large on this Thursday afternoon as that which often greets the old Verdi work, but its enthusiasm was so continuous that Conductor Sturani had to hold back his orchestral forces several times until the applause had died away.

Miss Hempel's *Gilda* is to be recorded as one of the best of her notable performances on this stage. She quite met expectations with the facility of her singing, the "Caro Nome" being delivered with especial artistry. Dramatically, the soprano imbued the rôle with an intensity of feeling not often displayed by coloratura singers. In her scenes with her father this *Gilda* was not a mere fluent singer, one who slighted the dramatic passages and waited solely for the big arias, but an artist of emotional fervor who manifested the young girl's anguish with sure and effective methods. In the lighter moments, Miss Hempel was thoroughly winsome, while she presented a fetching picture in her boy's costume of the final act.

Dinh Gilly made a successful appearance as *Rigoletto*, presenting a jester of individual costuming and sympathetic acting, while his resonant voice was used with much intelligence. Leon Rothier was a finely resonant *Sparafucile*, while Umberto

Macnez sang the *Duke*. Maria Duchène made a fourth member of the "Quartet," which was received with such protracted applause as to delay the performance for some moments. Not the least praiseworthy feature of the production was the new set of scenery provided.

Popular Appeal of "Boris"

There was further opportunity on Friday evening of last week to note the extent of the popular appeal of "Boris Godounow," when the great Russian music drama had its second performance. As at the première, the result was both surprising and gratifying. The thrilling masterwork may now be regarded not only as a definite artistic triumph but a sure popular success as well. It attracted an enormous audience and there were hosts of standees. And—surest proof of its appeal—not one of the grand tier boxes was vacated before the final chord was sounded. Those in the parquet, spellbound by the gripping death scene, hissed angrily at a few ill-mannered individuals who started to leave the auditorium before the close. Such incidents are unquestionably the surest prognostications of abiding success.

But apart from all this, the approval of the hearers was manifested in prolonged applause and numerous curtain calls for the individual artists. The performance itself surpassed that of the first night in smoothness and general effectiveness. Mr. Didur seems to be growing in the title rôle and his impersonation is of moving quality and of larger tragic proportions than it seemed at first. Mr. Althouse emphasized the impression he created a week earlier, though towards the end of the garden scene he suddenly appeared to be laboring under difficulties and his tones failed to travel across the footlights. Mme. Homer sang *Marina's* share in the short love scene superbly. Mr. De Seguro's *Varlaam*, Mr. Rothier's *Pimen*, Miss Case's *Theodore*, Miss Sparkes's *Xenia* and Mme. Duchène's

Nurse were again up to their usual high standards. Mr. Bada's *Schouisky* is the best thing this tenor has done here.

The chorus, which plays a star rôle in this work, sang its pulse-stirring ensembles with rousing spirit and admirable tone quality and volume, while Mr. Toscanini's conducting is above all praise. Like some rare, exotic flower the marvelous score discloses greater and more seizing beauties as it gradually opens itself to the dazzled perceptions of the observer.

"Lohengrin" Replaces "Walküre"

"Die Walküre" was not given on Wednesday evening of last week as originally scheduled, for Mme. Gadski fell ill with a sore throat and as Mme. Fremstad, the only available *Brünnhilde* and *Sieglinde*, could not do double duty the opera was changed to "Lohengrin." The change still permitted the appearance of the American soprano, and she sang *Elsa* for the first time this season. There were three other changes in the distribution of rôles from the week before, Mr. Jörn being the *Lohengrin*, Mr. Goritz the *Telramund* and Mr. Braun the *King*. The audience was not so large as most of the Wagnerian representations of the present season have attracted but it was enthusiastic and there was not a little wonder and astonishment when it was noticed that the boxholders remained to a man until the final curtain.

Vocally *Elsa* is not one of Mme. Fremstad's happiest parts. The music lies high for her and much of her singing sounded forced and strident last week in addition to suffering from lapses of intonation. Dramatically, however, it is an impersonation as poetic, consistent and plastically beautiful as her other Wagnerian characterizations. Mme. Homer was the *Ortrud* and her work was forceful. Mr. Jörn's *Lohengrin* had not a few points of effectiveness and Mr. Goritz's *Telramund* proved gripping. The great baritone should be heard in this part oftener than he is.

It was a foregone conclusion that Carl Braun's magnificent vocal resources would be heard to splendid advantage in the music of the *King* and expectations were in no wise disappointed. The low G of the prayer, which has caused more than one local interpreter of the rôle an uneasy moment, has no terrors for him, and throughout the evening he sang with authority and inspiring vocal opulence. Those who knew their score were startled for a moment when at the opening of the opera Mr. Braun proceeded to sing a part of the *King's* first speech always omitted at the Metropolitan and which involves several bars of choral response. Happily Mr. Hertz's resourcefulness averted a disaster. In the last scene Mr. Braun sang the *King's* address remaining seated on horseback, contrary to the custom. The device is doubtless effective when the monarch's steed is more impressed with the sense of its own importance than is the case with the unhappy quadruped that functions at the Metropolitan. Last week he capered violently, frightened the choristers and made Mr. Braun's achievement seem more like a *tour-de-force* than an exhibition of regal dignity.

Caruso Sings Despite Indisposition

When the Monday subscribers opened their programs for the "Manon" performance of March 31, they found enclosed a printed slip bearing the following notice: "Although Mr. Caruso has not fully recovered from his indisposition, to oblige the management and not to disappoint the public, he has kindly consented to sing tonight." By the time the tenor had finished his performance as *Des Grieux* most of his hearers were inclined to the conclusion that many a hale and hearty tenor might be happy if he could sing as brilliantly as this supposed invalid.

Had the auditors not received the announcement of Mr. Caruso's condition, it is safe to say that only a few discerning ones would have noticed any diminution in the luscious quality of his tones. The vocal test of the "Dream" was passed quite successfully by the tenor. Miss Farrar again delighted with her supremely beautiful impersonation of Massenet's heroine, while Messrs. Gilly, Rothier and De Seguro were entirely satisfying in their accustomed rôles.

The Caruso indisposition enabled Riccardo Martin to shine in the rôle of *Mario* at the performance of "Tosca," March 27. It was Miss Farrar's turn to sing *Flora* and Scotti was of course the *Scarpia*, with Toscanini conducting. Some excitement was caused when a lantern overturned near the end of the performance and set fire to Miss Farrar's wig. The soprano suffered no harm.

Cyrano's Third Hearing

With the Saturday matinee, Walter Damrosch's "Cyrano" gained its second performance of the week, and its third presentation of the season. While the attendance was not so large as that of many Saturday afternoons, the audience was of

goodly proportions, and a census during the first act revealed the presence of 176 standees. The auditors were perhaps even more enthusiastic than those at the preceding performances and a significant moment was the spontaneous outburst at the beginning of one of the acts, expressing appreciation for Alfred Hertz's untiring labors in the rehearsals and performances of the new American opera. Pasquale Amato won several curtain calls of his own for the many stirring moments of his *Cyrano*, while Frances Alda was the beautiful *précieuse* to the life, pouring forth her usual rippling tones. Messrs. Martin, Griswold and Reiss again repeated their excellent portrayals.

There was one unusual feature of the "Königskinder" repetition of Saturday evening in the assumption of the bâton by Hans Morgenstern. This conductor read the Humperdinck score in a commendable manner, characterized by the exercise of a particularly restraining influence on his orchestral forces. Blasé hearers of "Königskinder" at mid-week performances might well have taken a lesson from the devotion with which almost the entire audience remained until the final curtain and applauded Geraldine Farrar, Carl Jörn, Otto Goritz and little Cleo Gascoigne in the many valedictory curtain calls, which were a tribute to their notable performances.

On Tuesday evening last a special performance of "The Magic Flute" was given for the benefit of the Legal Aid Society, with Mmes. Hempel and Gadski and Messrs. Jörn, Goritz, Braun, Reiss and Griswold and Conductor Hertz doing ample justice to the delights of the score.

METROPOLITAN OPERA CALENDAR

WEDNESDAY evening, April 2,
Verdi's "Aida." Mmes. Destinn,
Homer; Messrs. Caruso, Amato. Conductor, Mr. Toscanini.

Thursday afternoon, April 3, Puccini's "Madama Butterfly." Miss Farrar; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Thursday evening, April 3, Wagner's "Tannhäuser." Mmes. Destinn, Fremstad; Messrs. Ullius, Buers, Braun. Conductor, Mr. Hertz.

Friday evening, April 4, Damrosch's "Cyrano." Mme. Alda; Messrs. Amato, Martin. Conductor, Mr. Hertz.

Saturday afternoon, April 5, Donizetti's "Don Pasquale" (first performance of season). Miss Borl; Messrs. Macnez, Scotti, Pini-Corsi. Conductor, Mr. Toscanini.

Saturday evening, April 5, Wagner's "Lohengrin." Mmes. Fremstad, Homer; Messrs. Ullius, Witherspoon, Buers, Hinshaw. Conductor, Mr. Hertz.

Monday evening, April 7, Moussorgsky's "Boris Godounow." Mmes. Homer, Case, Sparkes, Duchene, Maubourg; Messrs. Didur, Althouse, De Seguro, Rothier, Bada, Reiss, Audisio, Rossi, Reschiglian, Kreidler. Conductor, Mr. Toscanini.

Tuesday evening, April 8, Verdi's "Aida." Mmes. Gadski, Homer and Sparkes; Messrs. Caruso, Amato, De Seguro and Rossi. Conductor, Mr. Polacco.

Wednesday evening, April 9, Wagner's "Die Meistersinger." Mmes. Gadski and Mattfeld; Messrs. Ullius, Buers, Goritz, Reiss, Braun and Hinshaw. Conductor, Mr. Hertz.

Thursday matinee, April 10, "Cavalleria Rusticana" and "Pagliacci." Mmes. Destinn, Duchene and Maubourg; Messrs. Macnez and Gilly in the former, and Alice Nielson and Messrs. Martin, Amato and Reschiglian in the latter. Conductors, Messrs. Polacco and Sturani.

Thursday evening, April 10, Humperdinck's "Königskinder." Miss Farrar; Messrs. Jörn, Goritz, Didur, Reiss. Conductor, Mr. Hertz.

Friday evening, April 11, Wagner's "Tannhäuser." Mmes. Gadski and Fremstad; Messrs. Ullius, Buers, Griswold, Reiss and Hinshaw. Conductor, Mr. Hertz.

Saturday matinee, April 12, "The Huguenots." Mmes. Destinn, Hempel and Alten; Messrs. Caruso, Gilly, Rothier, Braun. Conductor, Mr. Polacco.

No Artist Returning to America Next Season
Is Assured of a More Enthusiastic Welcome than

KATHLEEN

PARLOW



Miss Parlow's
European
Triumphs Since
Her Last
American Visit
Have Stamped Her
Beyond Question
as
The Greatest
Woman Violinist

Management:

LOUDON CHARLTON, Carnegie Hall, NEW YORK

ECHOES OF MUSIC ABROAD

Paris's New Opera House Is Formally Opened This Week, with Weingartner Conducting—Debussy, Playing His Own Compositions, Keeps Lid of Piano Half Closed—Monte Carlo Success of "Pénélope" Inspires Gabriel Fauré to Try Again—Florence Easton's "Elektra" Enthuses Berlin Critic—Manhattan's First "Micaela" to Sing "Carmen" Next Season at Nice

THIS week Paris's new opera house, the Théâtre des Champs-Élysées, is entering upon its actual career as an independent factor in the musical life of the French capital, whose Opéra, Opéra Comique and Théâtre Lyrique de la Gaité are all subventioned by either the state or the city. The official opening takes place this Thursday with the first performance on the subscribers' list; but this, in point of fact, follows two dress rehearsals, more or less public, and an inaugural concert. Felix Weingartner is now there to conduct the entire week's program, with the exception of the concert.

For Monday evening the dress rehearsal of Hector Berlioz's "Benvenuto Cellini" was scheduled, and for Tuesday evening the *répétition générale* of "Der Freischütz." Then for last night an inaugural concert devoted to French music was arranged, with the co-operation of Camille Saint-Saëns, Gabriel Fauré, Vincent d'Indy, Claude Debussy and Paul Dukas, who promised to conduct their works, and also of M. Engelbrecht.

The first performance proper of "Benvenuto Cellini" this Thursday is to be followed by Anna Pavlova's visualization of Saint-Saëns's "The Swan" by way of giving full measure at the actual opening of the house. "Der Freischütz" follows on Friday, and on Sunday the first concert of the so-called Beethoven Festival, which Weingartner, of course, will conduct.

At the National Opéra rehearsals already have been started for the Paris *première* of "The Jewels of the Madonna," promised for the latter part of May or early June. Mary Garden, Charles Dalmorès and Vanni Marcoux will create the principal rôles for Paris. For Marcoux, too, the *première* of Massenet's "Panurge" at the Gaité-Lyrique has been held over. It will take place now in the near future.

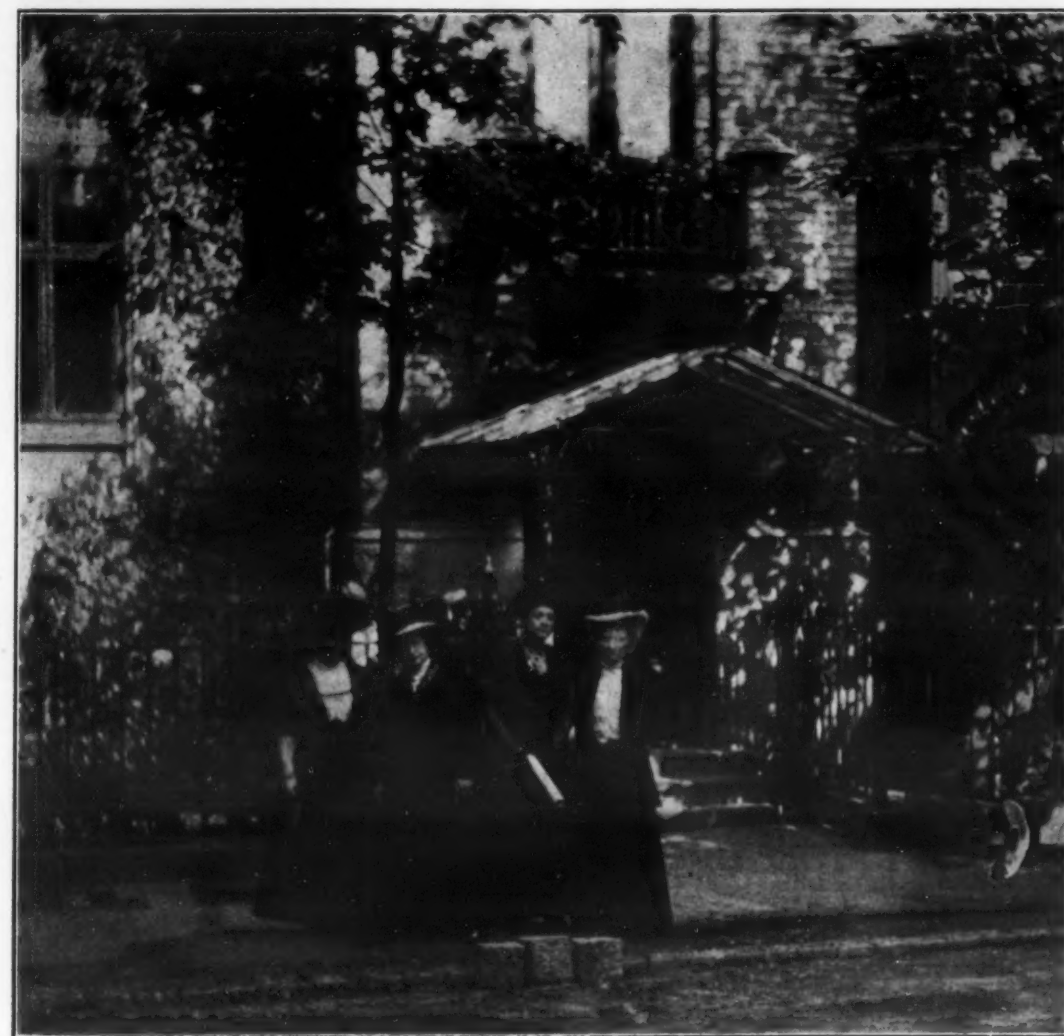
VERY few and very far between are Claude Debussy's appearances on the concert stage. Consequently, when it was announced that he would play some of his own piano compositions—his new Preludes—at a concert in Paris the other day it was to be expected that there would be many pianists in the audience eager for a first-hand lesson in interpretation. To join these "professional students" went Fanny Davies, the English pianist, who afterward gave Robin H. Legge the benefit of her impressions in a letter to the London *Daily Telegraph's* critic:

"The Debussy group came second in the program, and I think it worthy of note that he ordered the lid of the piano to be half closed as in ensemble playing. Then he arrived, quite simply, with his music in his hand, and after arranging it and his chair he played three of his new Preludes deliciously, all perfectly simply, in strict but never stiff rhythm, always flowing but never forced. His touch is beautiful, very sonorous in *pianissimo* passages—it creates an atmosphere of calm serenity and absence of all fuss—his tempi are most moderate; in fact, he strictly followed his own directions in each case. He has that *hineinlegen* in the soft chords that Frau Schumann always wanted, which carries the chords into the air."

ENCOURAGED by the success at Monte Carlo of his "Pénélope," the result of his first excursion in a field he had left untraveled until he had reached the afternoon of life, Gabriel Fauré is already planning another work in the same form. René Fauchois, librettist of "Pénélope" and the author of the play "Beethoven," which was given in Paris, London and New York three seasons ago, again will be M. Fauré's collaborator. This time the Rome of primitive days will be the scene of the opera.

Apparently "Pénélope" is to make Gabriel Fauré the William de Morgan of

opera-composers. De Morgan, as is well known, never wrote a book until after he was sixty, and then, prompted by the immediate success of "Joseph Vance," he set out to make up for lost time, with the quality falling off as the quantity increased. But the composer of "Pénélope" is not yet sixty, and only in the fact com-



A Leschetizky Group in Vienna

The photograph here reproduced was taken in front of the home of the eminent piano pedagogue, Theodore Leschetizky, in Vienna. Second to the left is Marguerite Melville-Liszewska, the American pianist, who is one of his most valued assistants and has been a familiar figure on the concert stage of Austria, Germany, England and other European countries during the past few years.

mon to both of having waited till well along in years before undertaking creative work on a large scale and then developing latent productivity may the parallel be assumed.

When Lucien Muratore completes the concert tour of this country he is now making with Lina Cavalieri he will hurry back to Paris to create there the rôle of Ulysses in the production of "Pénélope" to be made at the new Théâtre des Champs-Élysées before he returns to the Opéra on his new contract. Paris now is to be diverted by the maneuvers and cross-maneuvers of a real opera war, and the first of these was Director Carré's corraling of Charles Rousselière on a tight contract so that if "Pénélope" was not to be available to the Opéra Comique no rival institution that might secure it should have the Ulysses of the original Monte Carlo production.

SO seldom does a German critic so far forget the anathematized American invasion as to bestow unqualified approval upon an American singing at one of Germany's opera houses that when the unusual does happen it is a tribute of special significance to the art of the singer concerned. From an English-speaking *Madam Butterfly* to a German *Elektra* is a far cry, but, while it is as the *Cio-Cio-San* of a Henry W. Savage production of Puccini's most popular opera that Florence Easton is remembered here, it is pre-eminently for her impersonation of the Strausified *Elektra* that the Berlin public is going to hold her in pleasurable remembrance when she and her husband, Francis

MacLennan, have left the Royal Opera in the capital to sing under Felix Weingartner's bâton at the Hamburg Municipal Opera after a Summer vacation in South Africa and Australia with the Quinlan Company.

Many times has "Elektra" been given in Berlin, but a recent performance conducted by the composer, in which Anna Bahr-von Mildenburg was a guest *Clytemnestra* and Florence Easton the *Elektra*, appears to have overshadowed most of its predecessors. Paul Schwes, editor of the *Allgemeine Musik-Zeitung*, set out to notice the visiting artist's contribution to the general effect of the work, but his enthusiasm over the American soprano's achievement ran away with the paragraph.

After noting the unqualified artistic success won by Frau Bahr-von Mildenburg and declaring that her conception of her rôle is indeed the *Clytemnestra*, and that this "monster" cannot really be sung and represented in any other way, the Berlin

hensive knowledge of "Carmen" to practical vaudeville account by giving a tabloid version of the opera and singing all four principal rôles themselves.

Heretofore Mme. Donalda has sung lyric parts almost exclusively. Possibly in her projected experiment with *Carmen* may be read an incipient leaning toward the fulfillment of a prophecy once made concerning her by Mme. Melba, who told her that she would yet develop into a dramatic soprano.

REPRINTED in a recent London *Times* from its issue of the same date a hundred years ago is a paragraph from which, as the *Observer* points out, the many excellent people who are depressed by the anarchic and revolutionary tendencies of modern music may take courage. Mozart's "Clemenza di Tito" was being given at the King's Theater and the *Times* critic of that time was quite bewildered by its problems. "The ponderous and scientific harmonies," he wrote, "confuse and distract the sense." Could he have been projected into the twentieth century how would he have liked "Elektra"?

FRANZ LÉHAR is the defendant in a friendly suit to be brought to trial shortly in Vienna by Director Karszag of the Theater an der Wien for the purpose of settling once and for all time a disputed point as to a composer's right to use his music eventually for any other libretto than the one to which it was composed. The question has special bearing upon operettas and their various fortunes and misfortunes. Of late years repeated experiments have been made, and in great measure with success, to provide the old Strauss operettas with a new lease of life by substituting new texts for the original ones or so "adapting" and "revising" the original texts to make them practically new.

BENEFIT performances for individual singers are falling more and more into disrepute in France; but there are other countries in which this institution is still energetically promoted, and with results at times that are somewhat amazing to both the beneficiary and the public, as *Le Monde Artiste* observes.

At Antwerp at a recent benefit performance for a woman singer the audience gasped to see a pair of corsets and a wardrobe passed across the footlights. Then at Namur a tenor named Willemssen singing in "Tosca" as arranged for his "benefit" received as gifts in the course of the evening two watches, three scarf-pins, a liqueur set, two poignards and a sabre. But still more extraordinary were the outward and visible signs of the inward homage paid to the baritone Noté at his "benefit" at the Théâtre Royal in Antwerp, when he was presented with a clock, a coffee-pot and a fishing-rod!

AS partial compensation for the absence of Frieda Hempel in this country Hermine Bosetti, Munich's well-known coloratura soprano, has been engaged for three "Winter months," as the announcement runs, at the Berlin Royal Opera next season. This engagement is undoubtedly the upshot of Frau Bosetti's recent success as *Zerbinetta* in the Berlin production of Strauss's "Ariadne auf Naxos."

Charlotte Huhn, for many years a valued contralto at the Dresden Court Opera, but seldom heard in her own country during the past few seasons, is to sing at several of the special Wagner festivals to be held in German cities and towns next month. She was a member of the King of Saxony's Court Opera forces in the palmiest days of the institution—when Erika Wedekind, Karl Scheidemann and Karl Peron and others of its brilliant army of singers all were in their glory—before Munich had won away from it the distinction of leading Germany in opera. In Dresden Frau Huhn has now established herself as a teacher after a short experience in Weimar, which proved itself to be unprofitable from a pedagogical standpoint.

Werner Engel, a baritone known to visitors to the Bayreuth festivals of recent years, and one of the new singers engaged for the imminent Covent Garden season, is to sing at the Deutsches Opernhaus in Charlottenburg-Berlin next Winter. He hails from Zürich.

Amedeo Bassi, the Italian tenor, having completed his guest engagement in Florence, has now gone to Russia for a short season there. On his way he went to Paris

[Continued on next page]

MADAME A. E.

SCHOEN-RENÉ

BERLIN ADDRESS:
Berlin-Wilmersdorf 48 Eisenbahnstrasse

KING CLARK STUDIOS

Kurfurstendamm 63 Berlin

Cable Address: "Kingark" Berlin

MORATTI

School of Bel Canto

For four years the only assistant of the late G. B. Lampert

BERLIN, MOTZSTRASSE 53

ECHOES OF MUSIC ABROAD

(Continued from page 9)

to sing the *Duke* in a special performance of "Rigoletto" given for charity.

FESTIVALITIS in its most violent form, according to all present symptoms, is going to be a veritable epidemic this Spring in Germany, sweeping it from border to border. It is always present there to a more or less aggravated extent, of course, but its acute grip of the country this year is intensified by the fact that it is just a hundred years since Richard Wagner made his entrance in the drama of life.

Among its more noteworthy outbreaks will be the annual Lower Rhine Music Festival, under Fritz Steinbach's direction, which is to be held in Cologne, at the Opera House there, from June 8 to 10. The principal works chosen for this year's concerts are Mahler's Eighth Symphony, Beethoven's Ninth and his "Emperor" Concerto, Brahms's "Parzenlied" and the Concerto in B flat for piano by the same composer. Eugen d'Albert, as the solo pianist, will play the two concertos. The regular forces of the Gürzenich Orchestra will be raised to 150 men for festival purposes.

For the Darmstadt Wagner Opera Festival this month Edyth Walker is one of the guest singers engaged. Marta Leffler-Burkhardt will share with her the dramatic soprano rôles in the "Ring" and "Tristan."

WHEN Clara Butt and Kennerley Rumford reach Melbourne in May they will begin their second tour of Australasia by formally opening the new concert hall that has been built in Melbourne at a cost of nearly \$200,000. This hall has a seating capacity of 2,000, which can be reduced to 1,000, as occasion may require. Not long after the Butt-Rumford visit John McCor-

mack is to give a concert in the new hall.

Australia seems to be particularly partial to contraltos. Following the visit of Eleonora de Cisneros, the tour of Louise Kirby-Lunn, now completed, was, though made at an unusual time of year for that part of the world, another series of successes. The original number of concerts booked was almost doubled. The English contralto has been resting at Cairo on her return trip, with the prospect of a rather strenuous Covent Garden season ahead of her.

MUSIC composed by Royalties of other days possesses an irresistible attraction for European audiences. A concert devoted mainly to such music was given in Brussels not long since and "drew an immense audience," according to the report in the *Musical News*.

The program included a flute concerto by Frederick the Great; a Rondel by Charles of Orleans (1391-1465); a couple of songs by Henry IV (1553-1610); a

Ballet, "La Merlaizon," by Louis XIII; a male voice part-song by King Maximilian of Saxony (1759-1838); a song by Charles X; a musical setting by Napoleon of a fable; an Air de Danse by Henri IV, for clavier, strings, oboe, flute and bassoon; and an "English Dance," by King Maximilian of Saxony. J. L. H.

Zimbalist's Seventy-five-Cent Check

Efrem Zimbalist is the holder of a check for seventy-five cents which bears the signature of Daniel Frohman. It happened that the violinist played one Sunday night at the Metropolitan Opera House. At these concerts the instrumental artists receive half the receipts above a certain amount. So, says the *New York Sun*, Zimbalist told Daniel Frohman, his friend, that unless he came to the concert that night Zimbalist would lose his half of Frohman's admission fee of \$1.50. Mr. Frohman was prevented from going, but in order to show his interest in his friend he sent him a check for the amount he would have gained by his presence. So Zimbalist possesses one check as a result of his American tour which he does not intend to cash.

OPERA NOVELTIES OR NEW "STARS"?

WITH the Metropolitan Opera season drawing within two weeks of its close, music lovers in New York are discussing the fact that Mr. Gatti-Casazza and his associates have introduced only two operatic novelties to their public during the present season. On the other hand, it is pointed out that the Metropolitan authorities have been unusually fortunate in their selection of the new artists whom they have brought forward this year. Thus the question has arisen: Which is the more desirable, from a practical as well as an aesthetic standpoint, the acquisition of opera novelties or of new "stars"?

Ever since the cessation of operatic rivalry between the Metropolitan Opera House and Oscar Hammerstein, the output of novelties in New York has been gradually on the decrease. Is this due to a natural reaction from an artificially stimulated operatic condition, or does it indicate that the public is less interested in the hearing of new operas than it was in the feverish days when Hammerstein was appearing in the rôle of a prophet of French music. At any rate, the fact remains that with this year's presentation of "Cyrano" and "Boris Godounov" the Metropolitan is providing its patrons with their most meager fare of novelties in recent years.

No one with ideals of musical advancement can deny that it is to the advantage of our opera-goers that they should hear the best operas which are being created throughout the world, and that it is the duty of the impresario to discover and produce such operas. At the same time, anyone whose head is not entirely in the clouds must admit that the impresario may be absolved from a long continuance of this responsibility when his novelties are greeted with critical disfavor or public neglect—and sometimes both.

Looking up the position of the various new works in the Metropolitan repertoire, we find some illuminating suggestions on this point. Thoughtful musicians are wont to proclaim that Humperdinck's "Königskinder" is one of the most worthwhile novelties produced at the Metropolitan in recent years, and yet the moderate-sized audiences which greet the opera throw a discouraging light on the condition of the public taste. Puccini's "Girl of the Golden West," one of the novelties of the same season, has been drawing smaller audiences than most of the other works in which Caruso appears.

Among the three new operas introduced last season, the only one now continued in the repertoire is Wolf-Ferrari's "Le Donne Curiose," and this also has left only a moderate impression at the box office. This year's novelties have not been on the boards long enough for a judgment to be passed on their drawing power, but each in a different way seems destined to be an opera about which critical estimates do not entirely coincide with the public attitude.

An indication of the direction in which the wind is blowing may be gained from the season's New York performances of the Chicago Opera Company, which withdrew one of its announced bills of novel-

ties in favor of a *sure* success in Mary Garden's "Thais." Of the two new operas which the Dippel forces did introduce at the Metropolitan, neither "Conchita" nor "Kuhreigen" extracted much critical praise, while the latter was greeted by one of the smallest houses of the season.

What a contrast to this reception of the novelties is found in the emphatic approval given to many of the new singers! There is Frieda Hempel, whose coming to the Metropolitan made it possible to remind the public that the old florid operas still have a potent appeal, when rightly sung. In the magnificent impression of Jacques Urlus, after his unfortunate début, the company gained that most desirable asset—a sterling interpreter of the big Wagnerian tenor rôles. Lucrezia Bori contributed a sparkling voice and a personality such as readily wins the affections of the public. A resonant basso of individual interpretations and an extended range was found in Carl Braun, while Willy Buers proved to be a well-rounded baritone and the light tenor of Umberto Macnez is suited to the old coloratura operas. Finally the successful début of Paul Althouse demonstrated the big possibilities of an American tenor with American training.

Does this favorable reception to a season's new singers justify an impresario in devoting even more attention to discovering new "stars," instead of laboring at the discouraging task of forcing his public to accept the new operas? By no means, and as a matter of fact, the operatic managers canvass the European field for new operas almost as thoroughly as they do for singers. It must be remembered, however, that the répertoires of the various houses are an accumulation of several generations and that we cannot expect a master work to be created every year or so, whereas notable singers are being discovered with considerable frequency.

No, the suggestions which may be gained from a consideration of the subject are perhaps more pertinent to the attitude of the public than to the managers themselves. Unremitting activity in the search for worthy novelties should be demanded of the impresario, but the public also has a duty and that is to hear the new operas in a receptive mood. New York delights in proclaiming a singer as great after one hearing, while it is inclined to err on the side of too little receptivity when a new opera is produced, especially if the composer is an American.

Those who cry for more operatic novelties are apt to be the very persons who carefully remain away from the opera house every time these new works are repeated. Eradication of this inconsistency and the preserving of an open mind toward the beauties of works by living composers, just as much as to those of musicians long since dead and gone—these are some of the responsibilities of the intelligent opera-goer. When the audiences come to regard the opera itself as just as much of a "star" as its interpreters, then we shall have a steady advance in operatic appreciation and one that is not to be affected by the changing styles of an "opera craze." K. S. C.



GRACE KERNES

SOPRANO

The New York World says:

"The soprano, Miss Kerns, has a voice of lovely quality and even scale, her deportment was most pleasing and her songs were rendered in a very artistic manner."

SOLE DIRECTION:
WALTER ANDERSON
171 West 57th Street, New York
Phone 268 Columbus



N. VALENTINE PEAVEY

CONCERT PIANIST

New York
15 West 36th St.
Phone 3873 Greeley
Brooklyn
99 Euclid Avenue
Phone 3747 Cypress

THE TOLLEFSEN TRIO

MME. SCHNABEL TOLLEFSEN, Pianiste
CARL H. TOLLEFSEN, Violinist
PAUL KEFER, Cellist

Address Communications to
CARL H. TOLLEFSEN
1166 45th Street, Brooklyn Tel. 4343M Sunset
Mme. Tollefsen accepts pupils at her studio in Steinway Hall, New York.

AGAIN IN AMERICA
The Distinguished Operatic Contralto

MISS GRACE WHISTLER

After Four Years of Brilliant Success in England France and Italy.

For Terms and Dates Address
HAENSEL & JONES,
Aeolian Hall, New York

OR
BRIGGS MUSICAL BUREAU,
Steinway Building, Chicago.

HOWARD WELLS

PIANIST AND TEACHER

Authorized Representative of Leschetizky.

BERLIN, Germany. Kufsteinerstr. 6

FREDERICK

WELD

Bass-Baritone

INDIANAPOLIS SUN.

Frederick Weld's work in the "Stabat Mater" was so artistic that he gave his hearers genuine pleasure.

Management WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

HOLGER BIRKEROD
The Famous
DANISH BARITONE
CONCERTS
RECITALS
FEW PUPILS
ACCEPTED

ELLEN ARENDRUP
THE DANISH
COURT SOPRANO

Management: Annie Friedberg
1425 Broadway, New York City

GIORGIO M. SULLI
Teacher of Carmen Melis; Clara Clemens,
Lelia J. Hulce, Reinhold von Warlich,
Mario Sammarco, Tarquinio Tarquini,
Lena Mason, Etc.
Vocal Studio, 1425 Broadway
(Met. Opera House Building)
Phone, Bryant 2765
Hardman Piano exclusively used

JEAN PAUL AND MYRTA FRENCH KÜRSTEINER

Piano, Theory, Composition, Concert and Oratorio
The Narragansett, B'way and 94th St., N. Y. City
Ogonts School for Young Ladies
"Two Steinway Grands"

MILDRED POTTER CONTRALTO

Management: WALTER ANDERSON
171 W. 57th St., New York Phone 268 Columbus

Maurice Lafarge
PREPARES FOR OPERA AND CONCERT
Specialist in Style and French Lyric Diction
Accompanist for Opera Comique and Melba Tours
With Jean de Reszke 3 Years
Address: Studio, 2 West 16th Street, N. Y.
—are Musical America
Phone 1260 J Bergen

JULES FALK
Violinist
IN AMERICA
1912-13
Management: WOLFSOHN BUREAU
1 West 34th Street, New York

FALK

"THE GOLDEN TREASURY SET TO MUSIC"
ENGLISH SONGS OF
FRANKLIN HOPKINS
"The Great English Poets Series" Album (30 Songs)
PRICE THREE DOLLARS
"The Modern Poets Series" Album (20 Songs)
PRICE TWO DOLLARS
PUBLISHED BY CECIL MACKIE Inc.,
2 West 45th St., N. Y.

STRAUSS IN A "PRIMA DONNA" CAPRICE

**"Richard the Great" Develops a Convenient Indisposition in Berlin—
Re-engaged as Royal Opera Conductor—Success of an American
"Elektra"—Kathleen Howard Proves a Finished Concert Artist**

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, March 13, 1913.

CONDUCTORS as well as prima donnas may indulge in caprices, especially when it is a case of conducting the work of a brother composer. At the last and eighth symphony concert by the Royal Orchestra, "Richard the Great," as Strauss has of late come to be popularly called, felt too indisposed to conduct Hugo Kaun's Second Symphony in C Minor, op. 85. Accordingly, the composer was sent for post-haste and conducted, possibly not to such good advantage as Nikisch did on the occasion of the symphony's première in Leipzig more than two years ago, and at the subsequent performance in Berlin, but with sufficient mastery of his material to prove again the value and distinction of the work, without at the same time cloaking its shortcomings, such as the ineffective progression towards climaxes. And then, after this performance, lo, and behold! Richard's indisposition disappeared like the clouds after an April shower. He came and conducted as he had never conducted before the "Carneval Romaine," by Berlioz, the C Minor Symphony of Haydn and the Overture to Smetana's "Die verkaufte Braut."

Dr. Strauss has been re-engaged for another two years as conductor of the Berlin Royal Opera.

Tuesday evening saw an unusually interesting "Elektra" performance under Strauss's direction at the Royal Opera. The title rôle was interpreted by Florence Easton, who sang the part for the first time in Germany, and accomplished her gigantic task in a manner exceeding expectations. As she is one of the comparatively few artists who adhere to *bel canto*, even in rôles customarily declaimed with an unnecessary expenditure of physical exertion, many, especially here in Germany, may have doubted her ability to cope with the rôle successfully. But Miss Easton gave undeniable proof of her qualifications as *Elektra*, which, as she showed us, can be very well sung with Italian *bel canto* from first to last. Also to be praised was her splendid enunciation amid this tonal tumult. The American soprano acted the rôle well, though she was not so demoniacal an *Elektra* as some others we have seen.

Entire Cast Efficient

A second feature of interest was the guest performance, as *Klytemnestra*, of Frau Bahr-Mildenburg, of the Vienna Royal Opera. This artist has absorbed the music of Strauss to such a degree that it seems to have become part of herself. She plays on the emotions as upon harp strings. Frau Bahr-Mildenburg is a musician of the rarest attainments, and we are therefore very ready to overlook—in this rôle, at least—the fact that her voice has paid its tribute to time.

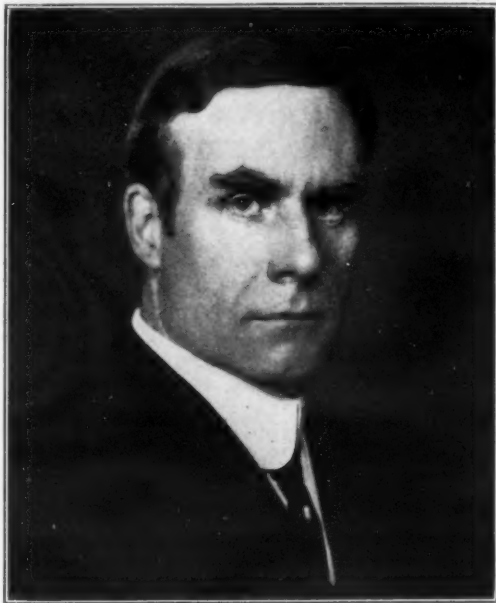
A magnificent *Chrysothemis* was Melanie Kurt. America is to be congratulated upon its opportunity to hear this singer next season or the season after. It is an unalloyed pleasure to listen to this voluminous, superbly beautiful dramatic soprano, which responds to all the requirements of the rôle with extraordinary ease. In other respects, also, the performance was a success. Strauss handled the orchestra superbly. He brought out the climaxes forcibly and controlled the ensemble masterfully, as only a Strauss can—when he feels so disposed.

Giacomo Puccini is in Germany and the day before yesterday and yesterday was in Berlin. He and his publisher, Ricordi, would like to see "The Girl" become popular in Germany, which means, of course, in the German language. The beginning

is to be made shortly in the Deutsches Opernhaus in Charlottenburg, where the work will be produced for the first time in German. It may not be uninteresting to note that Puccini has expressed himself to an interviewer of the *Berliner Lokal Anzeiger* in favor of a prolongation of the copyright of "Parsifal."

Kathleen Howard's Recital

Kathleen Howard, the American contralto, is seemingly not content with winning laurels on the operatic stage. She evidently aims at perfection in the concert field, as well, and this year has devoted herself almost exclusively to concerts. She will probably find, therefore, that when she enters upon her duties in the coming



George Walcker, the American Basso,
Who Has Been Engaged for the
Municipal Opera at Cottbus, Germany

Covent Garden opera season in London her art will have acquired that refinement which only artistic concert work can give.

At her well-attended recital last Friday Miss Howard was in excellent voice and in full possession of her many artistic faculties. We have never before heard her voluptuous contralto displayed with such splendor, such volume, such thrilling passion. Besides a group of old Scotch and old French songs, the artist interpreted works of Schubert, Brahms, Lie and Sinding with all the talent for characterization of which she is so capable. Not many singers with a voice as voluminous as hers could execute a coloratura figure so gracefully and delicately. Her interpretation of "Schnee," by Lie, was an incomparable combination of vocal art, musical finish and depth of expression. A repetition was frantically demanded.

With all due respect for Miss Howard's effective interpretation, I was very much disappointed in Sinding's song, "Ein Weib," which I heard for the first time. It is surprising that Sinding should show such little appreciation of the two extremes—tragedy and sardonic humor—that confront each other in this poem.

Ernst von Lengyel is the name of a pianist who, though but a boy, seems to possess the technical ability and the artistic attainments of a master. He displays a wealth of ideas and a technical finish that would make many a pianist envious. Difficulties of the keyboard do not seem to exist for him. Everything he does bears the stamp of individuality. He is inclined, in fact, to be overimpulsive at times, and the result at his recital was that he frequently indulged in a treatment of the rhythm not compatible with Liszt, to whom his program was devoted. He certainly is a pianistic phenomenon, however.

Engagement for American Basso

George Walcker, the American basso, has just signed a contract for the coming season with the Municipal Opera of Cottbus, about two hours from Berlin. Mr. Walcker has been engaged for deep bass rôles.

The feature of interest at Julius Thorneberg's second recital was the second number of the program, the Paganini Concerto in D, which the excellent violinist played in

its entirety, as it was originally written. This intricate and most difficult work was played with an abandon, dash and technical brilliancy that took the public by storm. After the cadenza, in which the violinist gave a dazzling display of runs, double stops, harmonics, pizzicati, etc., a veritable avalanche of applause set in. Thorneberg has never failed to prove his excellent musicianship, but on Saturday he was exceptionally inspired. Mozart's Concerto in E Flat preceded the Paganini number and the program was concluded with Wieniawski's "Faust" Fantasia. Alexander Neumann was a tasteful accompanist, ever alert and reliable.

Genevieve Dehelly came from Paris to give her piano recital in Beethoven Hall on Monday. She interpreted a program of Beethoven, Brahms, Chopin and Liszt numbers in a style that called forth admiration. She has attained a technical finish far above the ordinary and displays rare ability in tone coloring and in conveying an atmospheric impression. With her rendition of the Brahms Paganini Variations she gave evidence of her thorough musicianship. The clearness and crispness in Mlle. Dehelly's playing served her purpose admirably in this number. However, with all her merits, she indulges at times in an excess of *rubato* and an unnecessary display of power. While she produced an exquisite atmosphere with her rendering of the Chopin Berceuse and Waltz, she manifested a somewhat exaggerated impulsiveness in the Polonaise.

The recital of the violinist, Wadna Keil, especially in her interpretation of the D Minor Concerto of Bruch, proved that she has reached an advanced stage as an artist. While her conceptions do not always show complete mastery of the interpretative side of her task, she manifests so much natural good taste and displays such marked technical attainments that one is justified in expecting remarkable things of her. A word of praise for her accompanist, Ruzena Podhajska, who adapted herself to the violinist with a flexibility which many an accompanist might do well to take as an example.

A Double Première

BERLIN, March 17.—Simultaneously with the première of Schrecker's new opera, "Das Spielzeug und die Prinzessin" ("The Plaything and the Princess") at Frankfurt, a first production of the same work took place at the Vienna Royal Opera. We hear that, up to the very last moment, Director Gregor objected to the Frankfurt première on the same evening, but Intendant von Volkmer, of the Frankfurt Opera, is much complimented for clinging to his just privileges. It is reported that the opera had a fair success at the Frankfurt première, although anything like enthusiasm is said to have been lacking from first to last. Quite different was the effect produced in Vienna, where the extremes of exaggerated enthusiasm and tumultuous demonstrations of disapproval are said to have collided.

On Thursday last two American artists, the coloratura soprano, Roberta Nathan, of Chicago, and the 'cellist, H. Grant Klingor, were heard at the musicale given by the Persian Minister in Berlin, and aroused the enthusiasm of the guests, among whom were many diplomatic personages. After Miss Nathan had sung the "Lakmé" aria, the Persian Minister expressed his unbounded delight by taking off one of his orders, studded with diamonds, and placing it around the neck of the young American singer. Miss

Nathan also sang Tosti's "Good-bye" and the "Elégie" of Massenet, the 'cello obbligato being played by Mr. Klingor.

Miss Nathan, who has been studying in Berlin with the prima donna, Mme. Felicia Kaschowska, recently had an offer to appear in the "Jewels of the Madonna" at the Kurfürsten Oper. As she had not learned the part in German and was unwilling to present herself in a German interpretation on insufficient notice, she abandoned the opportunity of being heard in Berlin for the present.

At the last Court Concert, on Wednesday, the soloist was Florence Easton, of the Royal Opera. With her rendition of the "Aida" aria, Miss Easton called forth unstinted praise.

"The Miracle," libretto by Karl Vollmüller, music by Engelbert Humperdinck, is to be produced at the Circus Schumann, in Berlin, May 1 to 31. The dramatic management is in the hands of Max Reinhardt, and the artists are being recruited from the staff of the Deutsches Theater. The musical direction has been entrusted to Iwan Froebe and several Berlin choral societies and the Blüthner Orchestra will assist.

Two performances of the "Barber of Seville," in the Kurfürsten Oper, have been announced for April 10 and 12, with Francesco d'Andrade and Ethel Hansa, the American, in the leading rôles.

Max Dawson, the baritone of the Hamburg Stadttheater, has been engaged for the Paris production of "Parsifal," at the "Théâtre Champs Elysées." Dawson's repertoire includes *Klingsor*, *Amfortas* and *Gurnemanz*.

Aldrich-Playfair Recital

Last Thursday witnessed the joint recital in Beethoven Hall of the violinist, Elsie Playfair, and Mme. Mariska Aldrich, of the Metropolitan Opera. Both concert givers were accompanied by the Philharmonic Orchestra under Camillo Hildebrand. They attracted a large audience. The writer heard Miss Playfair in a performance of the Brahms Concerto in D, with the cadenza of Hugo Heermann, given in a broad and finished style. Her tasteful interpretation of the *adagio* revealed profound musical judgment and her spirited execution of the cadenza proved a convincing illustration of her technical finish. With Beethoven's "Ah, perfido" aria, Mme. Aldrich proved that her metamorphosis from contralto to dramatic soprano has been a success. In fact, hearing those easy and voluminous head tones, it was hard to believe that the singer had formerly been a contralto. Her commanding stage presence is also an accessory of no mean value. Perhaps a greater degree of dramatic emphasis might have been advisable. Still the auditors were delighted and both artists were enthusiastically acclaimed.

In speaking in a previous issue of the two American singers, Elsa K. Jyon, of the Posen Opera, and the concert artist, Clara Lent, both of whom have been exceptionally successful in Germany, we omitted to mention that they are pupils of the Italian maestro of singing in Berlin, Vittorino Moratti. It seems but right to see to it that a teacher gets the credit he so well deserves for the success he has helped his pupils to attain.

O. P. JACOB.

Bertha Liebel, soprano, and one of the soloists at St. Patrick's Church, Erie, Pa., aroused great enthusiasm by her singing recently at an organ recital given under the auspices of the municipal government of Buffalo, N. Y., at Convention Hall in that city.

ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street

Telephone 2499 Columbus

New York

Estey Concert Bureau

Thomas K. Henderson—Directors—Robert Patterson Strine

MUSICAL ARTISTS FOR ALL OCCASIONS

Correspondence Invited with Artists Desiring Philadelphia Appearances

ESTEY HALL - - - PHILADELPHIA

NORDICA

Mme. Lillian Nordica

Assisted by

William Morse Rummel

Violinist

Romayne Simmons, PIANIST

Mme. Frances Alda

Prima Donna Soprano, Metropolitan

Opera Company

Assisted by

Andre Benoist, Pianist

Mme. Mary Hallock

A Pianiste of Power,

Poetry and

Personality

David Bispham

Baritone

Assisted by

Harry M. Gilbert, Pianist

Exclusive Management : : : : FREDERIC SHIPMAN

3835 Flournoy Street, Chicago

NEW MUSIC—VOCAL AND INSTRUMENTAL

THE frequently heard remark that the American composer has not yet "arrived" and that his individuality has been only partially established, is sturdily refuted in a number of new works written by American men.

One of these men is Franz C. Bornschein, of Baltimore, who won the divided first prize offered by the Mendelssohn Club of Cleveland, O., for the best setting of Victor Hugo's unique poem, "The Djinns,"* a few months ago. The judges of the composition, Messrs. James H. Rogers, Wilson G. Smith and Johann E. Beck, found Mr. Bornschein's setting and that of Arthur Nevin equally worthy and for that reason divided the prize between the two composers. It is curious to note the appearance then of two American settings of this Hugo poem, verses which naturally enough offered the great César Franck a programmatic background for an orchestral tone-poem. A decade ago one could have searched almost in vain for native musicians who were equipped to express in music the conception of the great French poet and novelist. But to-day we have arrived at a point in our artistic development where the matter is more easy of solution.

Mr. Bornschein has used an English translation of the poem by John L. O'Sullivan, a very creditable piece of work. The cantata or "Ballad," as its title page terms it, is for mixed voices with baritone solo, all with piano accompaniment. There is reason for rejoicing in the way the composer has chosen to express himself in this work. He has placed himself in the spirit of the verses, fantastic, undefined in parts, even mystic, and his music is accordingly much of it in the modern French idiom. The prelude of but a page immediately establishes the atmosphere. It is a page

*"THE DJINNS." Ballad for Chorus of Mixed Voices, Baritone Solo and Piano. By Franz C. Bornschein. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

Chicago Musical Col.

Chicago Musical College Building
Founded 1867 Dr. F. ZIEGFELD, President
FORTY-SIXTH YEAR

All Branches of MUSIC
SCHOOL OF ACTING
SCHOOL OF OPERA
SCHOOL OF EXPRESSION
MODERN LANGUAGES

"A permanent educational institution, holding the same prominent position in Music as the University of Chicago, the Art Institute, the Academy of Sciences, and the Field Columbian Museum in their respective departments of educational labor."
—GEO. P. UPTON, of the Chicago Tribune.

Catalog Mailed Free Upon Request to
Registrar, CHICAGO MUSICAL COLLEGE,
624 South Michigan Boulevard, Chicago

ROSALIE
WIRTHLIN
Dramatic Contralto
CONCERT ORATORIO RECITALS
Management: WOLFSOHN BUREAU,
1 West 34th Street, New York

NEW ENCORE SONGS
MINIATURES
By MARY HELEN BROWN
Peggy. The Fairest Flower.
The Sweet Red Rose. Where the Sunshine Grows.
Rose Dreamed She Was a Lily
Published by THE JOHN CHURCH COMPANY

GIAPARELLI-VIAFORA
SOPRANO
Formerly Metropolitan Opera House
For Opera and Concerts: Agency: La Sella
Limited number of pupils accepted
Address: 21 West 16th Street, New York

KITTY CHEATHAM
The Distinguished Disease
"Her art is like a rare mosaic"—London, The Standard
SEASON 1913-14 NOW BOOKING
Address, H. JOHNSON, Secretary
274 Madison Avenue New York

CAROLYN
WILLARD
PIANIST
In America—Season 1912-13
Fine Arts Building CHICAGO

MISS GRACE DAVIS
SOPRANO
Oratorio, Concert, Recital
Managements: FRED. O. RENARD
216 West 70th Street, New York, N. Y.

of writing, perhaps a bit Wagnerian in its chromatics, with one phrase too that recalls Humperdinck's "Königskinder." But these little details do not detract an iota from the intrinsic value of the work, taken as a whole.

Also in his handling of the voices does Mr. Bornschein come in for a special round of approval. Only too frequently do composers in writing for mixed voices treat their medium as a conventional "four-part proposition." But Mr. Bornschein takes his tenors and basses alone, even in unison, has his sopranos and altos whisper "Hark! a sound," also in unison, and uses his women's voices in four parts, also his male voices, all as the occasion of the text demands.

As a result he has written a work that is interesting from the first to the last page, a work that has a tremendous vitality and that depicts each inflection of the poet's thought as it occurs. It will be remembered that this poem is notable for the manner in which Hugo wrote it, the opening stanzas being made up of very short lines, gradually growing longer as the *Djinns* draw nigh and getting shorter as they pass on. Mr. Bornschein's music analogously increases dynamically with the advance of the *Djinns*, so that the hearer gets quite the same effect as Hugo intended the reader of his lines to have.

The choral writing is bold, firm and masterly in its design and should be striking, when well sung. A fine body of singers will be required to do it justice, as it is by no means easy of performance. The solo part for baritone is effectively written and extremely expressive.

It is a choral work of modern build employing every device that contemporary musical art has developed. The use of the whole-tone scale and its resultant augmented triads is subtle and appropriate and the ballad has that unity which is innate in every artistic product, be it in music or the allied arts. The piano part is full and interestingly managed and would seem to indicate (though no publisher's note in the work suggests it) that it is really a reduction of an orchestral score. If it is not, Mr. Bornschein should score it, for it would be ideal in orchestral garb. Among present-day choral works it occupies a position of distinction and its composer has good reason to feel that in it he has produced one of the most interesting works for chorus of mixed voices done by any modern musician.

THE appearance of a new orchestral work† by the distinguished English composer, Sir Charles Villiers Stanford, is to be regarded as significant in no little way. Arthur P. Schmidt, the Boston publisher, advances this score, its composer's one hundred and twenty-fourth opus.

The entire musical world knows Sir Charles by his splendid "Irish" Symphony, a work which occupies a place of distinction among modern symphonic compositions. This new symphony is his seventh and a solid piece of writing. It shows us a modern musician writing in strict symphonic form with a firm hand and a knowledge of his medium, the orchestra. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tympani and the usual strings.

It is cast in a brilliant *Allegro* in D Minor, common time, a *Tempo di Minuetto* in B Flat Major, and a "Variations and Finale" as the closing movement. Throughout one feels the tremendous erudition of the composer, his long experience in the field of creative work and his mastery of his material. The variations are interesting in every detail and the scoring that of a finely schooled musician.

WITH considerable pluck and energy, both of which call forth admiration, Edmund Tiersch, a German musician resident in New York, has entered the publishing field. He has made his headquarters here, with a branch in Berlin and the London branch of Breitkopf & Härtel as his agents for Great Britain.

Mr. Tiersch has set himself ideals in undertaking the task. It is his desire to bring out worthy compositions, specializing in orchestral pieces, a phase of the work on which few publishers are willing to

†SYMPHONY No. 7 IN D MINOR. By Charles Villiers Stanford, op. 124. Published by Arthur P. Schmidt, Boston, Leipzig, New York. Price, Score, \$6.00; Parts, \$7.50.

ELIZABETH KELSÓ PATTERSON SOPRANO
Studio, 757 West 104th Street, New York City
Telephone, Riverside 8101

Mildred GRAHAM-REARDON Soprano
Dramatic Soprano
623 West 136th Street
Telephone 2610 Audubon
George Warren Barytone
New York City

risk. He has already brought out a number of interesting works and has several more in preparation.

Henry Burck, one of the first violins in the New York Philharmonic Society, is represented by two pieces, "Muttersegen (Mother's Blessing)" and "Rubato."‡ The first is a charming cradle-song, melodic and poetically conceived. It is the work of a musician of serious intentions and is to be had for orchestra, for piano solo and for violin solo with piano accompaniment. In "Rubato" Mr. Burck has written a *valse lente* of individual parts. It has the languorous swing of the French waltz, coupled with the snap of the Viennese, and is admirably written. The publisher offers it for full orchestra, small orchestra and piano solo. The title page bears a dedication to Victor Herbert, who has put it on his programs on several occasions.

There are two numbers of Mr. Tiersch's own composition, a big waltz called "Ein Blumenstrauß (A Bouquet of Flowers)," a fine example of modern writing in this form with well-contrasted themes, and an "Italienischer Marsch (Marcia Italiana)." The latter is a rousing march and in the trio the composer brings in the popular "Funiculi, funicula" with much skill. An orchestral piece by Franz Neumann called "Waldmärchen (Woodland Lore)," also appears, subtitled *romantisches Charakterstück*. Though built on conventional harmonic lines it is a pleasing little tone-poem and is nicely scored.

All of the compositions mentioned have been heard during the past year in Europe, when Mr. Tiersch conducted programs of American compositions at Westerland-auf-Sylt in September and in the Palm Garden and Zoological Gardens in Leipzig in October. At these concerts he also produced three movements from MacDowell's "Indian" Suite, Chadwick's Overture "Melpomene," Stearn's "Hiawatha and the Medicine Man," Herbert's Prelude to the Third Act of "Natoma," "Yesterthoughts," "Pan-american," "Punchinello" and "American Fantasy," Strube's "Legato" and the "Marcia Fantastico" from Schönfeld's "Suite Characteristique."

The editions which Mr. Tiersch puts out are well engraved and printed and attractively gotten up.

THE Schirmer press has recently published a new oratorio by Gabriel Pierné, the noted French composer, called "St. Francis of Assisi"|| to a poem by Gabriel Nigond. It is in a prologue and two parts and is set for solo voices, choruses of men, women and children with orchestral accompaniment. The piano-vocal score is well arranged and gives an excellent impression of the music as it stands.

One may find in the work that M. Pierné had abandoned to a certain extent the spontaneous flow of melody which he compelled admiration for for many years; he has now assumed the title of a modernist and as such pure melodic writing would of course be a bit beneath his dignity. On the whole there is a feeling for fine things in the music, and if it does not contain as many happy moments as do some of his other works it shows at any rate the cultured musician and the artistic handling of the text.

SEVERAL new compositions by Fred-eric Knight Logan, a Western composer, are published by the Knight-Logan Company, Chicago. These include a salon waltz called "Valse Marguerite"¶ for the piano, melodic and full of spirit. Its themes, though not particularly original,

‡"MUTTERSEGEN." By Henry Burck. For Piano Solo. Price 50 cents. For Violin with Piano Accompaniment. Price 50 cents. For Orchestra. Price, Score, \$1.00; Parts, \$1.50. "RUBATO." By Henry Burck. For Piano Solo. Price 75 cents. For Orchestra. Prices, Grand, \$1.50; Medium, \$1.20; Small, 90 cents; Hotel, 70 cents. "EIN BLUMENSTRAUSS." By Edmund Tiersch. For Piano Solo. Price 75 cents. For Orchestra. Prices, Grand, \$2.00; Medium, \$1.50; Small, \$1.20. "ITALIENISCHER MARSCH." By Edmund Tiersch. For Piano Solo. Price, 50 cents. For Orchestra. Price, Grand, \$1.25; Medium, 90 cents; Small, 75 cents. For Military Band. Price, \$1.00. "WALDMÄRCHEN." By Franz Neumann, Op. 72. For Piano Solo. Price, 75 cents. For Orchestra. Price, Score, \$1.50; Parts, \$2.00. All published by E. Tiersch, New York and Berlin.

||"ST. FRANCIS OF ASSISI." Oratorio in a Prologue and Two Parts. For Solo and Choruses of Men, Women and Children with Orchestra. By Gabriel Pierné. Vocal Score. Published by G. Schirmer, New York. Price, Paper, \$1.50; Cloth, \$2.50 net.

¶"Valse Marguerite." For the Piano. By Frederic Knight Logan. Price 75 cents. "IN FANCY'S BOWER." Song for a Medium Voice. By Frederic Knight Logan. "ROSE OF MY HEART." Song for a Medium Voice. By Frederic Knight Logan. Price 60 cents each. Published by the Knight-Logan Company, Chicago, Ill.

are melodically pleasing and it should have a popular success.

Two songs, "Rose of My Heart" and "In Fancy's Bower," show their composer a lyricist of some distinction. They are not epoch-making in any way, but they have a flow of melody that will probably win them the favor of singers. They are not difficult to sing and the piano parts are likewise easy of execution. Mr. Logan writes well for the voice and shows musicianship in his work.

A "SIMPLE and straightforward method of teaching beginners to read music" is the "Music Spelling-Book"†† by Anice Terhune published by the Schirmer press. It would seem to be an interesting piece of work along the lines of elementary musical instruction and will doubtless find its place in the works chosen by teachers of music for their pupils. A. W. K.

††"SCHIRMER'S MUSIC SPELLING-BOOK." By Anice Terhune. Published by G. Schirmer, New York. Price 30 cents net.

Sung by SIGNOR PASQUALE AMATO
With Great Success
Since You Went Away

Southern Dialect Song
Music by
J. ROSAMOND JOHNSON
G. RICORDI & CO.
14 East 43rd St., New York

EDWIN ARTHUR Kraft
Concert Organist
Address: Trinity Cathedral, Cleveland, O.

Rosalie Thornton
PIANIST
Management: KATHARINE BALCH, Milton, Mass.
Mason & Hamlin Piano Used

WM. H. PAGDIN
TENOR
Management: WALTER ANDERSON
171 W. 57th St., New York Phone 986 Columbus

SOUSA and HIS BAND
..1913..
From the Atlantic to the Pacific
Office, 1 West 34th St.

Louis KOEMMENICH
Conductor N. Y. Oratorio Society
Artistic Singing—Coaching
AEOLIAN HALL 29-33 West 42d St.
STUDIO: 1026-27 New York City
Tel. Bryant 5826

Mme. CORINNE Rider-Kelsey
SOPRANO
(Rider-Kelsey—Cunningham Joint Recitals)
CLAUDE

Cunningham
BARITONE
For Terms and Dates Address:
Bracey Beaumont, 603 W. 138th St., N.Y. City

THOMAS W. MUSGROVE
Pianist—Organist
e/o Musicians' Club, 62 W. 45th St., New York
Tel. 3084 Bryant

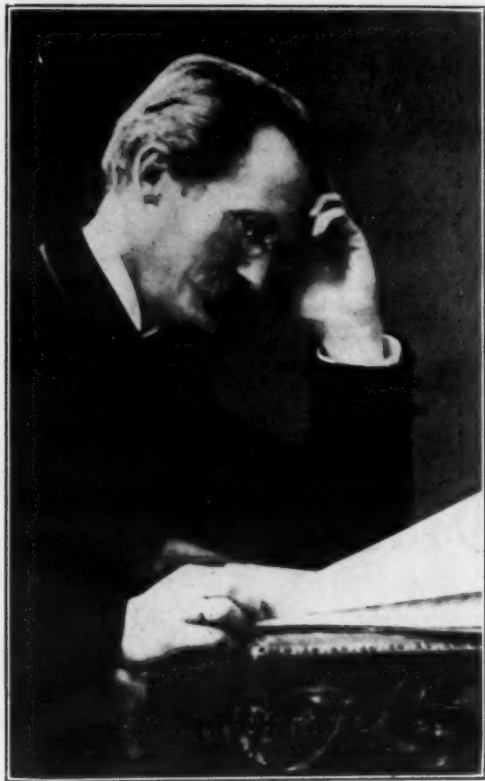
MARTHA CLODIUS
SOPRANO

Concerts—Recitals
Instruction
No. 111 W. 77th St., New York
Tel. 7906 Schuyler

PRESIDENT'S WIFE HEARS SIOUX INDIAN RHAPSODY

Heinrich Hammer Made Member of Red Men's Brotherhood After Playing of His New Composition

WASHINGTON, D. C., March 31.—The Washington Symphony Orchestra presented at its recent concert the first American Rhapsody, based upon dances and ceremonial music of the Indian tribes. This is the work of Heinrich Hammer, conductor



Heinrich Hammer, Composer and Conductor of Washington Symphony

of the orchestra, who has combined in his composition about thirty-three melodies, chiefly those of the Sioux.

The rhapsody is entitled "Sioux Indian Sun Dance," including "Song for securing Fair Weather," "Victory over the Sacred Pole," "After raising the Sacred Pole," "Opening Song of the Sun Dance," "Opening Prayer," "The Great Spirit hears me," "Song of Victory," "Dancing Songs," and "Song of Sun Rise." Mr. Hammer has contributed much to American music and ethnology in this rhapsody, which is but the beginning of Mr. Hammer's efforts in this direction.

The audience was ardent in its applause of the rhapsody, Mrs. Wilson, wife of the President, and daughters being among the most enthusiastic. Director Hammer was presented with a laurel wreath adorned with the American colors and was then made a member of the Brotherhood of North American Indians by Peter Peters, of the orchestra.

The symphony presented on this occasion by the Washington orchestra was that of Beethoven, No. 8. The assisting artist was Herman Sandby, cellist, who played in finished style and artistic interpretation "Variations on a Roco Theme," Tschai-kowsky. The other number by the orchestra was the first movement of Burlesque from "Wolkenkuckucksheim," by Beer-Walbrunn. The organization showed marked improvement on this occasion.

W. H.

Leo Slezak is to give a song recital in Berlin late in April.

AMERICAN PIANIST'S DEBUT

Lester Donahue Discloses Well-Developed Talent in Berlin Recital

BERLIN, March 15.—Lester Donahue, a young American pianist, who has studied here and in America, made his Berlin debut in Beethoven Saal last Sunday. His program consisted of Beethoven's Sonata, op. 90, E minor; a group by Chopin; MacDowell's "Sonata Tragica" and compositions by Liszt.

Though the young artist had a tendency to moderate the tempi excessively and evinced an occasional lack of accuracy it was nevertheless apparent that he had developed a natural talent by serious and conscientious study. His tone had a beautiful singing quality and his interpretations were characterized by genuine musical feeling and virility. Furthermore, Mr. Donahue has an unspoiled, thoroughly boyish personality and the brightest, most contagious smile, which completely won the hearts of the audience the moment he appeared. He was forced to play two encores in response to the applause.

F. J. T.

EARNING OWN EDUCATION

Child Pianist Gives a Recital to Raise Funds for Further Study

Blanche Cobacker, the thirteen-year-old Denver pianist, gave a recital at the Waldorf-Astoria, New York, on Friday afternoon of last week in order to raise funds necessary further to pursue her musical education. She played a program comprising a Chopin sonata, Rubinstein's "Valse Caprice," two numbers from Grieg's "Peer Gynt" Suite, Liszt's "Liebestraum" and Sixth Rhapsody, some Chopin Etudes and short numbers by Schumann and Ole Olsen.

Miss Cobacker plays with a degree of technical assurance quite amazing for one of her age. Furthermore, she displays taste in phrasing, a good rhythmic sense and considerable physical vigor. When she has somewhat curbed her impulse to make the most of this particular quality and when her performances evince greater maturity, temperamental warmth and musical feeling she should unquestionably prove an interesting pianist.

NOT KIND TO "THE GIRL"

Berlin Fails to Understand the Types in Puccini's Opera

BERLIN, March 29.—Nothing approaching enthusiasm was observable at the German premiere of Puccini's "The Girl of the Golden West" at the Deutsches Opernhaus last night. The Germans do not understand the type represented in the opera and regard it as crude melodrama. The critics say that Puccini has reached his lowest level in this opera.

Fräulein Stolzenberg impersonated Minnie and disclosed a remarkably accurate conception of the part for a German. Waghalter did well as conductor. Puccini was present and appeared before the curtain but the applause was merely polite. The work is not likely to be a German success.

Conductor Martin Gives Shakespearean Recital in Pittsburgh

PITTSBURGH, March 31.—James Stephen Martin, director of the Pittsburgh Male Chorus, gave a Shakespearean recital in the Rittenhouse last week that was interesting because the settings sung were works of the Bard of Avon and which sel-

The Perfected Grand Piano

There is one supreme instrument in every field of musical expression—the Stradivarius Violin, the Böhm Flute, etc.

In all the world there is only one Grand Piano so perfectly constructed that the evenness of tone is not destroyed when the soft pedal is applied, but, on the contrary, the tone volume remains perfectly proportioned throughout the scale from loudest to softest.

Such tone shading is only possible with the Isotonic Pedal, and the KRANICH & BACH Grand is the only piano in the world that contains it.

Sold on convenient monthly terms, if desired.

NOTE.—It will interest you greatly to read a little book describing the famous Isotonic Pedal—it cannot be comprehensively treated in this space. The book, together with our new catalogue, will be sent on request.

Kranich & Bach
New York



dom appear here on recital programs. Mr. Martin gave an explanatory talk, a custom started in Pittsburgh by Charles Heinrich. The program was sung by Marjorie Keil Benton, Pearl Sleeth Hassler, Mrs. Harvey S. Fouse, Mr. and Mrs. Hollis Edison Davinney, Dr. W. C. Harmount, Joseph Jenkins, J. Roy Dickie and Thomas Morris, Jr.

E. C. S.

Resigns as Conductor of Milwaukee Chorus That Will Give Concerts Abroad

MILWAUKEE, Wis., March 29.—Asserting that seventy persons for a chorus was not sufficient and that no less than 100 would suffice for a concert tour, Director Herman Seitz, who was to take charge of the musical section of the 200 German residents on a trip to the Fatherland this year, has resigned. There was not a sufficient number of volunteers from musical ranks because each person pays his own expenses, and the director was refused permission to hire thirty more. Prof. Otto Singenberger, another local director, has taken charge of rehearsals and may direct the singers on the trip. Before sailing on the steamer

Barbarossa on April 29, the chorus will give a farewell concert at the Pabst Theater on April 20. The Deutschland Reisegesellschaft der Milwaukee Saenger, as the society is named, will spend two months in Germany, touring and giving concerts in the principal cities. M. N. S.

Cavalieri Jewels Dazzle Pittsburghers in "Manon" Scene

PITTSBURGH, March 31.—Mme. Lina Cavalieri and Lucien Muratore appeared in concert at the Nixon Theater last Tuesday afternoon and the fair singer dazzled the audience with her gems, as well as her voice. In the "St. Sulpice" scene from "Manon" the soprano wore all the jewels which she is said to possess. The theater was filled to overflowing, and Mme. Lina was given an ovation, noisy squads of her countrymen accentuating the tumult. Her Italian and French songs and a duet from "Carmen" which she sang with Mr. Muratore, were polished and artistic contributions.

The artists employed a most able accompanist in the person of Edouard Tournon. E. C. S.



Mishkin photo.

LEO SLEZAK

Dramatic Tenor

Following the close of his opera season this year Mr. Slezak sang sixteen Concert engagements during February, which were so overwhelmingly successful that he has decided to devote **FIVE MONTHS** to Concerts in America next season. He will be available from

JANUARY TO MAY 1914

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York

ROSSI

the DISTINGUISHED BARITONE, who made his début as a member of the BOSTON OPERA COMPANY this season, was most HIGHLY PRAISED by the critics for the *beauty* of his *full resonant voice* and for his *masterly acting*. His SUCCESS in "BOHEME," "LUCIA," "TRAVIATA," "AIDA," "PAGLIACCI" and "THE GIRL OF THE GOLDEN WEST" was SENSATIONAL.

Press Reviews

LA BOHÉME

Mr. Anafesto Rossi made his first appearance in Boston. His Marcello was not so constantly bolsterous as others have chosen to make it. The voice is a robust one. Dramatically he gave significance to the various situations. There were details in his stage business, as in his singing, that showed him to be a singer of intelligence.—*Boston Herald*, Dec. 7, 1912.

It was Rossi's début. He was a moody Marcello. An exceptionally finished actor, and possessed of a baritone of agreeable timbre, he is a distinct addition to the company.—*Boston Advertiser*, Dec. 7, 1912.

Mr. Rossi is an agreeable acquaintance. His voice is full, resonant, even and sympathetic. He sings well. His Marcello is a fine and honest chap. There was amusing and likely business in the supper scene and in the antics with his comrades.—*Boston Globe*, Dec. 7, 1912.

The new baritone, Rossi, strengthened the impression he had made as Marcello, and his reading of the part is in strong contrast to Clément's optimistic Rodolfo. Marcello, as Rossi understands him, is sombre.—*Boston Advertiser*, Dec. 10, 1912.

LUCIA

Mr. Rossi gave marked character to Enrico. Unlike some predecessors of the last 20 years he did not constantly roar and bluster. He sang with unusual comprehension of the text.—*Boston Herald*, Dec. 22, 1912.

It is a great pleasure indeed to contemplate for a moment the performance given by Mr. Rossi, who made his first appearance here as Henry Ashton. It was a piteous thing to see a young man with so full and gentle an eye assume the dark character of so foul a villain for dramatic purposes, but it would have been more piteous if he had done it badly. Further acquaintance with this young baritone proves agreeable. His voice is of singularly beautiful quality, mellow, resonant, even and well produced throughout, ample in volume and fortunate in its composition of overtone. Yesterday he sang this music with a dramatic sense of the text and its situation, and although the face of Henry was free from guile, the character was revealed in action.—*Boston Globe*, Dec. 22, 1912.

Rossi, the new barytone, was especially admirable.—*Boston Journal*, Dec. 23, 1912.

TRAVIATA

Mr. Rossi gave an admirable performance of the elder Germont. His voice is sweet and powerful and his scene with Violetta was acted with force and dignity. His singing entitled him to share the honors of the evening, a reward that was his.—*Boston Herald*, Dec. 26, 1912.

Tetrazzini was more than fortunate in having so excellent an elder Germont as Anafesto Rossi to sing with in the second act. So far once this part of the time-honored opera was the most delightful of all. Much of this may have been due to the artistic character of Mr. Rossi's singing in the rôle of Germont pere. Not for a good many years has the duet between Violetta and Alfredo's father gone so well in this city as it went last night. It stirred the audience intensely. For the new Italian barytone is a polished singer and actor both. This time the old gentleman begging for his son's release was no automaton with a patriarchal beard and a shining plug hat, itching to have Violetta out of the way so that he might begin his "Di Provenza."

Famous Aria Well Sung

Yet when it came time to sing that famous aria of "Home, Sweet Home," Rossi met the opportunity like the artist he is.—*Boston Journal*, Dec. 26, 1912.



ANAFESTO ROSSI

The "Di Provenza" was well done, as were the first lines addressed to the courtesan. Whereas some baritones heretofore have entered Violetta's house uncovered, Mr. Rossi properly made the august father come into her presence with his hat upon his head, appropriately refusing to recognize by courtesy the mistress of his son.—*Boston Globe*, Dec. 26, 1912.

AIDA

Mr. Rossi sang an Amonasro for the first time in Boston. His performance, as a whole, made one of the most effective renderings of the part which have been beheld here for some seasons. The entrance of the savage king was in itself magnificent. There was no ranting and yet, from the first tones of recitative to the great Nile scene, the figure stood out commanding and magnificent as a principal figure on a canvas. The man sang the great strains with superb power and fire.—*Boston Post*, Dec. 28, 1912.

Anafesto Rossi, who appeared as Amonasro for the first time in this city, was spirited in his acting, as usual.—*Boston Journal*, Dec. 28, 1912.

He sings with the favor rather than against the commands of nature, and he shows intelligence in his treatment of the music of a rôle, both as vocalist and as singing-actor.—*Boston Globe*, Dec. 28, 1912.

Mr. Rossi, wild of aspect and gesture, a true barbarian Amonasro, as Italian imaginations conceive the Ethiopian king, was as just and expressive of song.—*Boston Transcript*, Dec. 28, 1912.

Rossi, the baritone, made a favorable impression as Amonasro. His voice is not so large as some we have heard, but he is not a roaring but a singing baritone. His conception of the character of the king of Ethiopia seemed to me to be very reasonable.—*Boston American*, Dec. 28, 1912.

Mr. Rossi was well nigh an ideal Amonasro.—*Boston Trav.-Herald*, Dec. 28, 1912.

CAVALLERIA

Mr. Rossi sang with the necessary emphasis as Alfio, and the catch-penny carter's song was well rendered by him.—*Boston Post*, Dec. 31, 1912.

Rossi took the part of Alfio. The latter's vivid style of acting well becomes the husband who takes the law into his own hands and horrifies the village belles by drawing Turridu into mortal combat.—*Boston Journal*, Dec. 31, 1912.

Mr. Rossi Feature of a Performance of "Cavalleria Rusticana"

As often of late, it has been a pleasure to turn to the work of Mr. Rossi. His characterization of Alfio is intelligently conceived, consistent, coherent, and saturated with true dramatic feeling. His development of the scene in which Santuzza swears Lola unfaithful was well graduated and had the saving grace of repose. It was admirably, convincingly done. There was an absence of rant and bluster. Here were the outlines of a sinister and avenging figure.—*Boston Globe*, Dec. 31, 1912.

Rossi, as Alfio, sang effectively and acted impressively.—*Boston American*, Dec. 31, 1912.

Mr. Rossi's excellent impersonation of Alfio and pleasurable singing are now familiar.—*Boston Globe*, Jan. 19, 1913.

FAUST

Mr. Rossi's Valentin was soldierly and he sang his lines in the Kermis with unusual taste.—*Boston Herald*, Feb. 27, 1913.

Mr. Rossi has done nothing better at the Opera House than his Valentin of last evening. It was simply admirable, both from the vocal standpoint and dramatic.—*Boston Trav.-Herald*, Feb. 27, 1913.

PAGLIACCI

Mr. Rossi's dramatic and vocally brilliant singing of the prologue was a feature of the opera. His manly and sonorous voice was heard at its best.—*Boston Herald*, Mar. 19, 1913.

Rossi Scores as Tonio

Caruso's triumph was not the only feature of the performance of Leoncavallo's opera. Anafesto Rossi made his first appearance here as Tonio, and achieved his own triumph, to be recorded ungrudgingly. The splendid "Prologo" he gave with exceptional dramatic power and magnificent volume of tone. It has not been better sung here—and it has been sung here by masters. Tonio's scene in the first act, with Nedda, also was a clear-cut characterization, vocally adequate. Mr. Rossi has intelligence and strong creative instinct, which should take him far if he will modify his tendency to overact at times—to take to himself attention which the dramatic situation properly aims at others. In spite of this occasional excess he made a Tonio that is distinct, and compels warm praise.—*Boston Advertiser*, Mar. 19, 1913.

Mr. Rossi took the part of Canio for the first time in Boston. This young baritone has shown points in his impersonations to admire. It was said last night by those who heard his prologue that he sang it exceedingly well, and that he received four recalls. His characterization contains much that is theatrical. It also has originality and some expressive and graphic action.—*Boston Globe*, Mar. 19, 1913.

Mr. Rossi, the Tonio of the occasion, made an excellent impression by his singing of the part for the first time before a subscription audience. He wore an original and interesting costume. He sang dramatically and with much sonority.—*Boston Post*, Mar. 19, 1913.

Mr. Rossi got a thundering tribute for his singing of the prologue.—*Boston Journal*, Mar. 19, 1913.

Mr. Rossi delivered the prologue brilliantly and with fine dramatic force. His zeal equals his talent, and the addition of experience, of ceaseless experiment with himself, should help him realize the splendid promise that is in him.—*Boston Transcript*, Mar. 19, 1913.

THE GIRL

Anafesto Rossi's great height and genius for dramatic pose and pantomime made him eminently picturesque and commanding as Jack Rance, the part created by Dinh Gilly, and a certain quality of harsh resonance in the timbre of his voice suited the sinister part of the gambler sheriff.—*Boston Herald*, Mar. 20, 1913.

His voice is a good one, resonant and free, and he can deliver a sustained phrase well.—*Boston Globe*, Mar. 20, 1913.

Mr. Rossi's Sheriff was, at the least, an intelligent piece of work.—*Boston Post*, Mar. 20, 1913.

Mr. Rossi left little to be desired as the Sheriff, voice and action admirably fitting the rôle.—*Boston Traveler-Herald*, Mar. 20, 1913.

Mr. Rossi, who has the advantage of imposing height, gave an authoritative impersonation of the Sheriff. He brought out the consuming jealousy of the gambler with especial force. Mr. Rossi's second act is not yet so convincing as his first, but he is an intelligent singer and will no doubt in time make the part his own.—*Boston Herald*, Mar. 23, 1913.

Rossi, as Jack Rance, sang very well on the whole. His work in the second act was fully effective, and his faded finery as striking as ever.—*Boston Advertiser*, Mar. 24, 1913.

MISCHA ELMAN IN A TEMPERAMENTAL MOOD

His Third Recital in New York Brings Joy to an Audience of Enthusiasts

For his third recital in New York this season Mischa Elman on Saturday afternoon in Carnegie Hall presented two sonatas, the Mozart in B flat and the Handel in G Major, the Wieniawski Concerto in D Minor, besides a group of short pieces including Beethoven's Romance in G Major, the Couperin "Les petits moulins," an aria by Pergolesi, the Brahms-Joachim Hungarian Dance No. 21 and Sarasate's "Introduction et Jota."

Reference to the manner in which the more important of these items were advanced must necessarily establish liberal praise to the credit of the associate artist, Percy Kahn. Mr. Elman was apparently in temperamental mood and he made his violin sing and sob quite in the Elman fashion. During the greater part of his playing his tone was of such sheer beauty and his execution was so brilliant that his hearers were moved to an unusual pitch of enthusiasm. Those who desired more "classic restraint" in the presentation of the sonatas gave way to that large portion of the audience that appeared satisfied merely with ravishing displays of tone and clever exhibitions of bowing. A telling commentary on the young man's work was the unrestrained joy expressed by the large student section of the audience housed high among the rafters of the big auditorium.

The shorter numbers were played with wonderful delicacy and charm and were, as might have been expected, interrupted by many recalls. Indeed, the violinist and his accompanist were recalled so often that their trips back and forth to the stage door came dangerously near the point of monotony. At the close of the program there was the customary rush to the edge of the platform as Mr. Elman played the familiar encores before an admiring throng.

P. M. K.

ENRICHETTA ONELLI, RANCH OWNER AND DIVA



Enrichetta Onelli, the Operatic Soprano, on Her Ranch on the Rio Grande River, Near Brownsville, Tex.

ENRICHETTA ONELLI, an American girl who has been singing in grand opera abroad, returned to this country a couple of months ago for a vacation and will return to Europe in the Fall. Miss Onelli owns a ranch on the Rio Grande River, near Brownsville, Texas, and has been spending the Winter there.

Miss Onelli came to New York recently, and while she did not intend to appear in opera in this country she met Milton Aborn during her visit to the metropolis

and he persuaded her to appear for a few performances with the Aborn English grand opera companies during their Spring season. She will make her American debut with the Aborn forces in Boston on April 14 as *Marguerite*. This will be her first appearance in opera in her native country, although she has been singing for several years in the leading opera houses of Italy and has had successful operatic engagements in South Africa and Australia. Miss Onelli studied for some time with Dudley Buck, of Carnegie Hall.

MME. RIDER-KELSEY IN AURORA

Her First Recital in Illinois City Voted an Artistic Achievement

AURORA, ILL., March 28.—Making her first appearance in this city, Corinne Rider-Kelsey, the distinguished American soprano, gave a memorable recital last evening under the auspices of the St. Cecilia Society. Her program was made up of German, Italian, French, English and American compositions, and she seemed as much at home in any one of the languages as in any other. "Die Mainacht," by Brahms,

and "Aufträge," by Schumann, were especially well sung and liked, and the "Vissi d'arte," from "Tosca," was a wonderful example of truly artistic execution. Of the French group the "Chanson Triste," by Duparc, was sung with a depth of feeling and a tonal quality that are rare indeed and that seemed to give the audience a glimpse of the finer esthetic qualities of the woman herself. In the familiar "Chanson Provençale" Mme. Rider-Kelsey made one of her greatest triumphs. All the American compositions were excellently given, but "June," by Lulu Jones Downing, MacDowell's "Long Ago," the original manuscript of which Mme. Rider-Kelsey owns, it having been presented to her by MacDowell himself, and "A Birthday," dedicated to Mme. Rider-Kelsey, by R. H. Woodman, were probably best liked by the audience. Altogether the recital was the most thoroughly artistic event Aurora has ever had.

Johnston Sues Lecturer Knowles

Robert E. Johnston, the concert manager, is plaintiff in a suit for \$6,500 against Richard G. Knowles, the lecturer, who is charged with failure to carry out an agreement to appear under Mr. Johnston's management this present season. Johnston says that he arranged the dates for Knowles's appearances and that the latter refused to give his performances. The agreement provided that Johnston was to have one-third of the net profits, which he estimates would have been \$6,500.

WAGNER FINALE FOR THE PHILHARMONIC

Long Program Well Played Rings Down Curtain on Orchestra's New York Season

It was a happy thought on the part of Mr. Stransky to provide for the final New York Philharmonic concert of the season last Sunday afternoon a program devoted exclusively to Wagner. As has repeatedly been said there is no surer way of attracting a large audience and no more legitimate one, for that matter, whatever objections critical pedants may interpose. Indeed, the concert in question must be reckoned as one of the most fortunate of the entire year. Though the program was anything but brief the enthusiasm of the crowded house increased steadily as it proceeded.

The offerings were arranged with some view to exactness of chronological sequence. They were the overtures to "Rienzi," the "Dutchman" and "Meistersinger," the introductions to the last acts of "Tannhäuser" and "Lohengrin," the "Tristan" prelude and finale, the "Ride of the Valkyries," "Waldweben," "Rhine Journey," "Good Friday Spell" and "Kaisermarch." Only an excerpt from "Rheingold" was missing to even up matters, and it must be confessed that such an item might have been substituted for the familiar "Rienzi" music. It is no secret that an unconventional Wagner program is no very usual thing these days. Why do not conductors, for a change, undertake for concert performance some of those fragments of the music dramas which are almost invariably cut at the opera house and with which music-lovers are consequently unfamiliar? Why not concert performances—with soloists, of course—of the sublime Norn scene from "Götterdämmerung," of those parts of the "Walküre," "Siegfried" and "Tristan," which are always sacrificed to the exigencies of time in operatic representation?

For the most part the various numbers last Sunday were splendidly done. There were a few flaws here and there, such as moments of faulty intonation in the wood wind, but in the main the music was played with refinement and much spirit. There was such a tumult of applause after the "Lohengrin" number that it was repeated. The audience also wanted the "Ride" over again, but Mr. Stransky smiled and shook his head. Admirable was also the "Rhine Journey," though Mr. Reiter played *Siegfried's* horn calls too loudly, unconscious, apparently, that they are supposed to be heard from the distance. The stirring "Kaisermarch" was taken at too brisk a tempo, but it was most effectively climaxed and furnished a rousing finale to the concert. H. F. P.

Maurice Renaud, has been singing *Athanaël* to Marie Kousnietzoff's *Thaïs* at Monte Carlo.



—Photo by T. Kajiwara

CASLOVA

Seasons 1913-14 Now Booking

Direction MARC LAGEN, 500 FIFTH AVENUE, NEW YORK



So Truly Remarkable Has Been the Success of Their First Joint-Tour of America, That It Has Already Been Definitely Decided that

MME. CLARA BUTT AND MR. KENNERLEY RUMFORD

Will Return To America Next Season After Their Tour of Australia and New Zealand.

The famous English Contralto and her distinguished Baritone Husband are now en route to the Pacific Coast. On March 3d they bade farewell to New York in a Remarkable Concert (their fifth in the metropolis) that filled Carnegie Hall to the doors.

For Terms and Dates for these Wonderful Artists for Next Season, address

LOUDON CHARLTON - Carnegie Hall - New York

(By arrangement with Messrs. Ibbs & Tillett, London.)

ZOE FULTON

DRAMATIC CONTRALTO
Soloist—Second Presbyterian Church
17 East End Avenue, Edgewood Park
PITTSBURGH, PA.

JULIUS THORNBURG Concerts and Instruction
BERLIN, Link Str. 26

MAKING THE PIANO A "MUSICAL INSTRUMENT"

It Rests with the Performer Whether or Not it Shall be So—Attack it with a Hard Touch and it will Respond with a Harsh Tone—Concentration and Relaxation the Pivotal Point in Technic

By ERNESTO CONSOLO

[Transcribed for Musical America by Harriette Brower]

It is absolutely necessary that the piano teacher should take his profession very seriously. In my opinion there is most excellent instruction to be secured in America if teachers take their work seriously. The time is not far away, I think, when America may enjoy a very prominent position in the matter of musical instruction. The time is not here just yet, but it is surely coming. You are still young in this country, though you are wonderfully progressive.

If I have spoken of the serious aims of many teachers of piano, I cannot always say as much for the students; they are often superficial, and want to go too quickly; they are apt to be in a hurry and want to make a show without being willing to spend the necessary years on preparation. No art can be hurried. Students of painting, sculpture, architecture or music must all learn to go deep into the mysterious and master the technic as a means to an end of their art, and no one requires preparation more than the executive musician. The person who would fence, box, or play baseball must know the technic of these things; how much more must the pianist be master of the technic of his instrument if he would bring out the best results.

At the very bottom and heart of this subject of mastery lies Concentration; without this little of value can be accomplished. Students think if they sit at the piano and "practice" a certain number of hours daily it is sufficient. A small portion of that time, if used with intense concentration, will accomplish more. One player will take hours to learn a page or a passage which another will master in a fraction of the time. What is the difference? It may be said one has a greater mind or intelligence than the

other. The greater the intelligence, the stronger the power of concentration.

Power of the Mind

If there comes to me a pupil whose powers of concentration have not been awakened or developed, I sometimes give him music to read over very slowly, so slowly that every note, sign of expression, phrase and finger mark can be distinctly seen simultaneously. Not being used to thinking intently, mistakes are apt to occur, in one hand or the other, showing that the mind was not sufficiently concentrated. It is the mind every time that wins. Without using our mental powers to their fullest extent we fail of the best that is in us.

In regard to technical equipment and routine, I do different work with each pupil, for every pupil is different. No two people have the same hands, physique or mentality; so why should they all be poured into the same mold? One student, for example, has splendid wrists and not very good fingers. Why should I give him the same amount of wrist practice that I would his brother with feeble wrists; it would only be a waste of time. Again, a pupil with limited ideas of tonal quality and dynamics is advised to study tone at the piano in some simple melody of Schubert or Chopin, trying to realize a beautiful tone—playing it in various ways until such a quality is secured. The piano is a responsive instrument and gives back what you put into it. If you attack it with hard touch it will respond with a harsh tone. It rests with you whether the piano shall be a musical instrument or not.

First Principles

A student who comes to me with a very poor touch must of course go back to first principles and work up. Such a one must learn correct movements and conditions of hands, arms and fingers; and these can be acquired at a table. Along with these, however, I would always give some music to play, so that the tonal and musical sense shall not be neglected.

Of course I advise comprehensive scale practice; scales in all keys and in various rhythms and touches. There is an almost endless variety of ways to play scales. Those in double thirds and sixths I use later, after the others are under control. Arpeggios are also included in this scale practice.

I said a moment ago that concentration is the keynote of piano mastery. Another principle which goes hand in hand with it is relaxation. Unless this condition is present in arms, wrists and shoulders, the tone

will be hard and the whole performance constrained and unmusical. There is no need of having tired muscles or those that feel strained or painful. If this condition arises it is proof there is stiffness, that relaxation has not taken place. I can sit at the piano and play *forte* for three hours at a time, and not feel the least fatigue in hands and arms. Furthermore, the playing of one who is relaxed, who knows how to use his anatomy, will not injure the piano. We must remember the piano is a thing of joints; the action is so delicately adjusted that it moves with absolute freedom and ease. The player but adds another joint, which should equal in ease and adjustment the ones already there. On the other hand, a person with stiff joints and rigid muscles, thumping ragtime on a good piano, can ruin it in a week; whereas under the fingers of a player who understands the law of relaxation it would last for many years.

This principle of relaxation is exemplified in the athlete, the baseball player and others. They have poise and easy adjustment in every part of the body; they never seem to fall into strained or stiff attitudes, nor make angular or stiff movements. Arms, shoulders, wrists and fingers are all relaxed and easy. The pianist needs to study these principles as well as the athlete. I believe in physical exercises to a certain extent. Lightweight dumb bells can be used; it is surprising how light a weight is necessary to accomplish the results. But it must be one movement at a time, exercising one joint at a time, and not various ones at once.

No Method for Memorizing

For memorizing piano music I can say I have no method whatever. When I know the piece technically or mechanically, I know it by heart. I really do not know when the memorizing takes place. The music is before me on the piano; I forget to turn the pages, and thus find I know the piece. In playing with orchestra I think it necessary to have a complete mastery of the score; it would not interest me to play with orchestra and not know the music in this way. On one occasion I was engaged to play the Sgambati Concerto, which I had not played for some time. I tried it on the piano and found I did not remember it. My first idea was to get out the score and go over it; the second was to try to recall the piece from memory. I tried the latter method, with the result that in about three and a half hours I had the whole concerto back in mind. I played the work ten days later without having once consulted the score. This goes to prove that memory must be absolute and not merely mechanical.

Students often think they cannot memorize, when it would be quite easy if they would apply themselves in the right way. I ask them to look intently at a small portion, two bars, or even one, and afterward to play it without looking at the notes. Of course, as you say, this can be done away from the piano; the notes can even be recited, but there are other signs and marks to be considered and remembered, so when one can be at the piano it is better.

Preserving the Student's Individuality

Piano playing is such an individual and complex thing. With students I do not require them to play as I do, nor interpret as I interpret, for then I would only see

just so many replicas of myself, and their individuality would be lost. I often hear them play a composition in a different way and with a different spirit from the one I find in it. But I don't say to them, that is wrong, you must play it as I do. No, I let them play it as they see and feel it, so long as there is no sin against artistic taste. Volumes might be added to these hurried remarks, but my time is too limited.

FINAL NIKISCH CONCERT

His Season with Berlin Philharmonic Has Brilliant Conclusion

BERLIN, March 15.—Arthur Nikisch concluded his season with the Philharmonic on Monday last, having added another page to the annals of this society, with whose fortunes he has been so conspicuously and brilliantly associated since as far back as 1895. The tenth and last of the season's Nikisch concerts was composed of two numbers—the unfinished Ninth Symphony by Bruckner and Beethoven's "Fifth." Even at the rehearsal which took place on the Sunday preceding a huge audience assembled, filling the spacious hall of the Philharmonie to the last seat.

Nikisch was in characteristic mood, though it seemed to the writer that this "wizard of the baton" was at times inclined to stretch a point in individualizing his interpretations. But with his natural creative genius he was able to obtain the very best from his orchestra. The *Scherzo* movement of the Bruckner Symphony was especially well rendered, rhythmically and harmonically piquant. In spite of the great length of the numbers—each lasted about an hour—the attention of the audience was never once diverted. There were moments, in fact, especially in the Beethoven symphony, when it seemed as if nothing could restrain the huge assembly from giving vent to its pent-up feelings in premature applause, and when the time did come there issued from all sides of the house a hurricane of sound.

It is gratifying to learn that the services of Herr Nikisch have been retained for next season. F. J. T.

Six-Thousand-Dollar American Subscription to Verdi Monument in Parma

PARMA, ITALY, March 28.—The public subscription for a monument to Verdi has received its start with the sum of \$6,000, sent by Mrs. Edith Rockefeller McCormick, of Chicago. Ximenes is to be the sculptor of the monument.

Reinald Werrenrath's Syracuse Recital

SYRACUSE, March 26.—Reinald Werrenrath, baritone, appeared here last evening in a recital under the auspices of the Syracuse Arts Club. This is his third appearance in this city, where he has always made a favorable impression. Last evening he again pleased by his beautiful voice and artistry. There was a large audience that applauded him warmly. L. V. K.

EMIL MOLLENHAUER
COACHING IN ORATORIO AND OPERA
189 Huntington Ave., Boston Tel., Back Bay 722

The ADAMOWSKI SZUMOWSKA
TRIO
Mme. Szumowska
Mr. T. Adamowski Mr. J. Adamowski
The Eminent Polish Pianists in Lesson Recitals.
Personal Management, MABEL SCOTT HALE, 149 Tremont St., Boston, Mass.

Miss Anna MILLER WOOD
Mezzo-Contralto, Soloist and Teacher
Soloist: Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.
Studio: Pierce Bldg., Copley Sq., BOSTON

EDITH THOMPSON PIANIST
Management: LOUIS H. MUDGETT
Symphony Hall Boston
Steinway Piano Used

MR. & MRS. ARTHUR J. HUBBARD VOCAL INSTRUCTION
246 Huntington Ave. BOSTON, MASS.

A. J. HARPIN French-American Basso
Oratorio Concert Recital
Management: K. M. WHITE, 100
Boylston Street, Boston

Harris Stackpole SHAW, A.A.G.O. PIANO ORGAN HARMONY
Accompanying and Coaching
Organist and Choirmaster
Second Universalist Church
Address: Huntington Chambers, Boston

Harriot Eudora BARROWS Soprano
Vocal Teacher
SOLOIST HANDEL & HAYDN SOCIETY
Season of 1906-'07; 1907-'08;
and 1912-'13
Address: Symphony Chambers, Boston

HELEN ALLEN HUNT Contralto Soloist and Teacher
Studio: 509 Pierce Building, Boston, Mass.

IRMA SEYDEL

VIOLINIST

Soloist Boston Symphony Orchestra; Gürzenich (Cologne) Orchestra (3 times); Boston Opera House (3 times); Worcester Festival, 1912; New York Symphony; St. Paul Symphony; Hartford Philharmonic Orchestra; San Francisco Symphony Orchestra.

Booking now for America, 1913-14; Europe, 1914-15.

T. Seydel, 70 Westland Av., Boston

Sutorius & Rapp, No. 1 West

Thirty-fourth St., New York

JEANETTE LOVELL Coaching in Songs, Oratorio and Opera a Specialty
Accredited pupil of Rotoli, Frank Damrosch and other authorities.
Soprano Vocal Teacher 128 Hemenway St., Boston Tel. Back Bay 569-J

HELEN HOPEKIRK
American Address, October to May, 169 Walnut Street, Brookline, Boston, Mass.

ETHELYNDE SMITH, SOPRANO
458 Cumberland Avenue, PORTLAND, MAINE

MARIE-THERESE BRAZEAU PIANIST SYMPHONY CHAMBERS BOSTON, MASS

BERTHA CUSHING CHILD Contralto, Soloist Teaching Lang Studios
6 Newbury Street, Boston, Mass.

SEASON'S CLIMAX IN BEETHOVEN'S 'NINTH'

Stransky's Admirable Reading Applauded at Final Philharmonic Concerts

The season's final evening concert of the New York Philharmonic took place on Thursday of last week. The program read briefly but it was significant and attracted an audience that completely filled Carnegie Hall, that listened with rapt attentiveness and keen expectancy and gave the performers an ovation of the most spontaneous description at the close of the evening. The first half of the concert which served as a sort of appetizer for the second consisted of Haydn's "Surprise" Symphony. The second furnished a fitting crown and climax to the whole season in the shape of Beethoven's Ninth.

The sublime apogee and glorified pinnacle of Beethoven's genius bears to that master's other works a relation somewhat analogous to that existing between "Parsifal" and the other dramas of Wagner. This is true not only from the standpoint of spiritual substance but in the popular attitude respecting it. The Ninth Symphony is comparatively seldom heard. It has never become a working repertoire feature, so to speak. Even since the days when Wagner, as royal opera kapellmeister in Dresden, redeemed it from the temporary oblivion to which the pedantry and ignorance of his contemporaries had consigned it, the masterwork has been reserved for the glorification of special occasions. The formidable exigencies of its presentation have contributed much in making such a course imperative, but, while much may be urged in its favor, it remains distinctly unfortunate that the great body of the public has not had the opportunity of taking it to its heart, of contemplating its transcendent grandeur as it has been able to do in the case of the other symphonies. Hence a certain regrettable popular tendency to look upon Beethoven's effort to appeal most broadly to humanity as a thing apart, as one which must be approached in a spirit fundamen-

ally different from that in which his other works are heard.

However, every announcement of a presentation of this symphony stimulates interest and much has been anticipated of Mr. Stransky's interpretation of the work. The Philharmonic conductor has of late worked like a Trojan preparing it. Let it be said forthwith that the results he achieved bore noble testimony to his zeal, to the breadth of his vision, and the scope of his poetic perceptions. They attested, too, the fullness of his musical sensibilities and the flexibility and responsiveness of the superb orchestral body he commands. It was not a performance which could be termed ideal. Influences often beyond Mr. Stransky's control militated against the attainment of the highest results. But it was one of the most notable renderings of the past six or seven years.

Mr. Stransky's conception of the work rises at times to epic bigness. It is replete with subtly calculated dramatic shadings, eloquent in its publication of the emotional content of each movement. To enumerate choice details would require more space than is available. Suffice it to remark that the alternating sprightliness and heavily accentuated rhythms of the scherzo were delightfully contrasted, while the ineffable song of the *Adagio Molto* had searching tenderness. Possibly one might have desired a wilder, more raucous character in the cacophonous, hectic shriek that introduces the last movement. But the marvelous recitative of 'cellos and basses could not have been outdone for expressiveness. Save for a few minor blemishes the playing of the orchestra was a joy.

The quartet of soloists consisted of Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Reed Miller, tenor, and Frederick Weld, bass. The MacDowell chorus did duty in the ensembles. The rather theatrical innovation was introduced of having the basso sing his first lines directly to the chorus. The value of the expedient is not significant enough to require comment at present. Inasmuch as the soloists do not sing alone at any other time it is needless to indulge in individual mention, though a word must be spoken in praise of the beauty of Miss Hinkle's silvery tones, which rose exquisitely above the rest. On the whole, the four artists worked commendably.

While the chorus was not always successful in maintaining a perfect degree of balance or a tone quality constantly distinguished by resonance and purity, it did otherwise succeed in delivering this cruelly exacting and unvocal music creditably for the most part. The tone produced by the soprano and contralto contingents was better than that emitted by the men. But to sing the concluding pages of this score without producing results that resemble a wild vocal scramble is in itself an achievement and the MacDowell chorus accomplished it.

The Haydn Symphony was played with charming freshness, elasticity and precision. It must be admitted, though, that such orchestral chamber music is heard to better advantage in a smaller hall and delivered by a body of players more similar in size to those for which Haydn wrote than by a large modern organization.

H. F. P.

New Decoration for Heinrich Hensel

BERLIN, March 20.—Heinrich Hensel, the celebrated Wagnerian tenor formerly with the Metropolitan Opera Company, has received the "grand Carl Eduard Medal of the First Class for Art and Science," and the honor of this decoration was conferred upon him by the Grand Duke of Saxe-Coburg-Gotha himself. Mr. Hensel is booked throughout the Spring and Summer to appear in Wagnerian rôles as guest in Gotha, Nürnberg, Berlin, München, Hamburg, Dortmund and Darmstadt. From April 14 to May 16 he will be one of the stars at Covent Garden.



CHRISTINE MILLER

"The First American Contralto in the Concert Field."

Press Notices concerning Miss Miller's appearance in the Brahms' "Rhapsody" with the Chicago Mendelssohn Club and the Thomas Orchestra, Feb. 20, 1913, in Orchestra Hall.

"Miss Miller's talents lifted the performance of this number to heights of interpretative eloquence not approached elsewhere in the program. Her delivery of the solo strengthened a conviction, long cherished, that she is the first American contralto in the concert field."—Glenn Dillard Gunn, in the *Chicago Tribune*.

"Miss Miller sang admirably. In tone, in breadth of style, in realization of mood, her interpretation was a great accomplishment. This recently risen star of oratorio has been charged with no more exacting a task during her many appearances here, and while she would probably not be willing to stake her fame and fortunes upon this one medium for her great gifts, she may credit herself with a flattering success."—Eric Delamarter, in the *Chicago Inter-Ocean*.

"A fine and dignified number for orchestra, chorus and contralto solo, in which Miss Miller sang with delightful voice and feeling, was well interpreted as a work of art."—Karlton Hackett, in the *Chicago Evening Post*.

SEASON 1913-1914 NOW BOOKING.

HAENSEL & JONES,
Aeolian Hall, New York City.

ST. CECILIA CLUB DOES ITSELF PROUD

Victor Harris's Chorus Heard in an Uncommonly Strong Program

Under the able guidance of Victor Harris, the St. Cecilia Club gave its second and final concert of the season in the grand ballroom of the Waldorf-Astoria on Tuesday evening of last week. As is the custom for the second concert each year, the club was assisted by a good-sized orchestra as well as by Charles Gilbert Spross, official accompanist, who though not called upon to participate in many of the numbers, played what he had to do in fine style, namely the accompaniment of the Margaret Ruthven Lang song and the organ prelude to Gounod's "By Babylon's Wave" and in the final number by Mr. Harris.

The list of works which Mr. Harris presented was truly notable. Such a number of highly interesting pieces is not to be obtained without an exhaustive investigation of modern choral works for female voices. The chorus was in splendid form and sang with that quality of tone for which it has been singled out in these columns on previous occasions, with splendid verve and extraordinary precision of attack. Mr. Harris has trained his forces so finely that with the minutest gesture he controls every *crescendo* and *diminuendo* and some of the effects which he draws are not to be paralleled by any body of singers in the East.

The works with orchestral accompaniment included a part of the Rimsky-Korsakoff "A Page from Homer," heard for the first time, in which Mrs. T. F. Stone and Mrs. Charles Tyler Dutton sang the soprano parts and Mrs. L. J. Cornu the contralto solo; Mouton's "Enchanted Hour," Henschel's "The Doll's Wedding Song," Elgar's fascinating "Stars of the Summer Night," and David Stanley Smith's interesting "Pan," in which Elizabeth Tudor, soprano, sang the solo part admirably. Miss Tudor is a pupil of Mr. Harris and her work showed the results of excellent training. She has a voice of beautiful quality handled with rare musical feeling. Later came Liza Lehmann's "In Sherwood Forest," an inconsequential piece of music, the soprano part being sung by Anne Gonyon, the so-called "Humming Chorus" from Act II of Puccini's "Madama Butterfly," and "Every Flower," from the same work, arranged by Harry Rowe Shelley, and finally Mr. Harris's "Morning," with Mrs. A. H. Babcock in the contralto solo part.

A cappella numbers were Södermann's "Peasant's Wedding March," "By Babylon's Wave" and Beethoven's "Vesper Hymn," all of these admirably set for women's voices by Mr. Harris, and James H. Rogers's "The Two Clocks," a dainty little number that caused so much merriment that it had to be repeated.

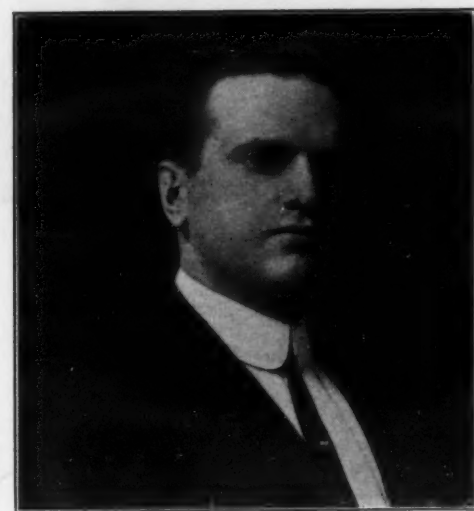
Throughout the evening there was applause for the work of the chorus and for its conductor. Year by year the ability of the chorus to present works which few other women's choruses in this country can do grows greater and it is to the credit of Mr. Harris that this is so. His own composition, "Morning," the best setting of the Stanton poem that has yet been made, won a sincere round of applause, being even more inspiring with the splendid orchestral part which Mr. Harris has written for it than it was when heard for the first time last season sung with piano accompaniment alone.

The orchestral numbers were the Strauss Overture to "Die Fledermaus" and the two

Intermezzi from Wolf-Ferrari's "The Jewels of the Madonna," both of which Mr. Harris conducted to the best advantage. A. W. K.

Critic Gunn in Liszt Lecture-Recital at Milwaukee

MILWAUKEE, March 22.—Glenn Dillard Gunn, the Chicago music critic and instructor, gave a lecture-recital on "Liszt, the Father of Modern Music," Tuesday evening under the auspices of the Wisconsin Conservatory of Music. Besides throwing some new sidelights on Liszt, Mr. Gunn presented a delightful program of Liszt interpretations. The Ballade in B Minor was highly appreciated, as were "Longing for Home," "Sunt Lachrimae Rerum" and "Sursum Corda." M. N. S.



WILLIAM SIMMONS
BARITONE
For Terms and Dates Address
76 WEST 68TH ST., NEW YORK CITY
Telephone Columbus 4316

Eleanor Hazzard Peacock

DRAMATIC SOPRANO

Classic Recitals and Concerts
Repertory of Children's Songs and Stories
"Tragedies and Tattle Tales of Toy Time"
SEASON 1912-13—EUROPE

Address: London Office of Mus. Am.—48 Cranbourn Street, W. C.

MAURICE WARNER

American Violinist

LONDON SEASON—1912-1913

Management:

BBS & TILLET, 19 Hanover Sq., London



JESSIE DEVORE
VIOLINIST
Personal Address
4634 Lake Avenue
Chicago
Phone 6071 Drexel

RARE OLD VIOLINS

JOHN MARKERT & CO.

33 WEST 8th ST. NEW YORK



JOSEPHINE KNIGHT

SOPRANO

Soloist Boston Festival Orchestra, 1909-10-11.
Management: G. W. STEWART, 120 TREMONT ST., BOSTON
Personal Address, 4 Haviland St. Boston Tel. Bank Row 1047

Leontine de Ahna

CONTRALTO—Concert—Recital—Instruction
Teacher of Voice Culture at the Institute of Musical Art
RESIDENCE STUDIO . . . HOTEL ENDICOTT, NEW YORK



THIS TRADE MARK

IN THE
IRON PLATE

OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OH O

A FEW SONGS RECENTLY PUBLISHED BY White-Smith Music Publishing Co.

Worthy the Attention of Every Singer

Song of the Chimes. (Low, Med. and High.)	Lola Carrier Worrell .50
Flower Rain. (Low, Med. and High.)	John Adams Loud .50
Voice of the Dove, The. (Low, Med. and High.)	Charles S. Burnham .50
Cuddle Snug and Warm. (Medium.)	W. F. Sudds .50
Lovers' Fancy, A. (Low and Med.)	Merle Kirkman .50
It is June. (Med. and High.)	Lola Carrier Worrell .50
Home-Longing. (Low and High.)	John Adams Loud .50
Call Me No More. (Low, Med. and High.)	Chas. Wakefield Cadman .50

PUBLISHERS OF AMERICAN SONGS

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON: 62-64 Stanhope Street

NEW YORK: 13 East 17th Street CHICAGO: 316-318 So. Wabash Ave.

CAMPBELL-TIPTON MUSIC MUCH APPLAUDED

Paris Approval for American Composer's Works—Oscar Seagle as Soloist

Bureau of Musical America,
Paris, 5 Villa Niel,
March 15, 1913.

THERE was again a very large attendance at the last of the Campbell-Tipton musical matinées on Tuesday of this week, and it formed a fitting culmination to an exceedingly interesting series.

Oscar Seagle was the vocal soloist and Paul Loyonnet (who replaced Thalberg, the latter being called away from Paris) gave three groups of piano numbers. The following was the program:

1. Sonata "Heroic," Campbell-Tipton; Paul Loyonnet. 2. Prologue from "Pagliacci," Leoncavallo; Oscar Seagle. 3. (a) Legend No. 1, (b) Legend No. 2, (c) "Spring" (from suite "Four Seasons"), Campbell-Tipton; M. Loyonnet. 4. (a) "Le Colibri," Chausson; (b) "Chanson de la puce," Moussorgsky; Mr. Seagle. 5. (a) Nocturne, (b) Matinale, (c) Bagatelle, No. 1, (d) Etude en Octaves, Campbell-Tipton; M. Loyonnet. 6. (a) "Beside the Winter Sea" (from Tone Poems), (b) "Tears," (c) Rhapsodie, Campbell-Tipton; Mr. Seagle.

Mr. Seagle's artistry is already known to a goodly portion of the American musical public, and as he was in excellent vocal condition on Tuesday his work was a delight from beginning to end. The Prologue was splendidly rendered, and a fitting foil to the exquisite tenderness of "Le Colibri" was afforded in the succeeding number,

"La Chanson de la puce," a work requiring much vocal virtuosity.

The Campbell-Tipton group was well chosen, and as all three are big works, requiring big artists for their adequate interpretation, it only remains to say that Seagle revealed in them respectively nobility and grandeur of style, dramatic force, variety of tonal coloring and—in the Rhapsodie—astonishing brilliancy.

We have had frequent occasion to comment on Paul Loyonnet, who ranks to-day as one of the finest of Parisian pianists, and, in fact, it is difficult to single out any one of the younger pianists who has so much of the "grand style." It is doubtless for this reason that he has a natural predilection for the Campbell-Tipton works and, although he has played the "Heroic" Sonata several times in Paris, including his own recital at the Salle Erard, he never gave such a glowing and matured interpretation as this last one.

The other numbers were also superbly interpreted and always with an understanding of the composer's individual message. M. Loyonnet will play the new Campbell-Tipton Suite, "The Four Seasons," at the Salle Erard next month and also the Etude en Octaves.

Oscar Seagle announces his intention of sailing for America next September to begin his concert tour there, but he will return to Europe before the end of February as he is engaged to give some special performances of "Hamlet" at the Opera in Nice. He will finish the season in that city, returning the following season to sing in concert and opera. He will also sing in concert and opera in Paris. D. L. B.

PREDICT FINE THINGS FOR JEANNE DELSOLAY

Cape Town Contralto Making Good Progress in Paris Under Mme. de Sales's Guidance

PARIS, March 16.—Mme. de Sales's second recital for her pupils was even more noteworthy than the preceding one. Those who appeared in the first recital showed improvement in voice and style, and those who sang for the first time acquitted themselves creditably. The program was composed as follows:

1. Duet, "Wanderers Nachtlied," Rubinstein; Mlle. Witter and Ahlf. 2. (a) "Er, der Herrliche von Allen," Schumann; (b) "N'est-ce plus ma main" ("Manon"), Massenet; Mlle. Witter. 3. (a) "Porgi, Amor, qualche ristoro" ("Figaro"), Mozart; (b) "Mondnacht," Schumann; (c) "Frühlingsnacht," Schumann; Mlle. Ahlf. 4. "Il mio tesoro intanto" ("Don Giovanni"), Mozart; M. Cavanah. 5. (a) "Caro mio ben," Giordani; (b) "Wonne der Wehmuth," Beethoven; (c) Selection, Old English; Beatrice Cavanah. 6. Selections, Old English; Mlle. Profit. 7. (a) "Batti, batti" ("Don Giovanni"), Mozart; (b) "Nachtigall," Russian; (c) "Cherry Ripe," Old English; Mlle. Niebling. 8. (a) "Vittoria, Vittoria," Carissimi; (b) "Der Tod und das Mädchen," Schubert; (c) "Ich grolle nicht," Schumann; (d) "Berceuse," Fauré; Mlle. Delsolay. 9. (a) "Questa o Quella" ("Rigoletto"), Verdi; (b) "All Through the Night," Old Welsh; M. Cavanah. 10. (a) "Allnächtl'ich im Träume," Schumann; (b) Groupe des Chansons Mexicaines; Mme. Arden. 11. Duo from "Hamlet," Thomas; Mlle. Niebling and M. Carodella.

The numbers by Miss Witter were pleasing. Her voice shows promise of being a good lyric soprano of very sweet quality. She made good use of the Schumann number.

Mme. Beatrice Cavanah was heard for the first time for a long while in public. Her magnificent mezzo soprano charmed by its resonant and sympathetic quality. Her appearance pleased the eye as much as her singing appealed to the ear.

Mme. Arden is also graced with a sympathetic mezzo soprano voice of beautiful timbre. She sings with much style and temperament. Her group of Mexican

folksongs was particularly charming and well received, never having been heard before in Paris.

Worthy of special note is Jeanne Delsolay, of Cape Town, South Africa, one of



Jeanne Delsolay, Contralto

Mme. de Sales's most promising pupils. She is endowed with a remarkable contralto voice of warm and sympathetic quality. Miss Delsolay is a temperamental brunette, young and of pleasing appearance. She has been making good progress under the guidance of Mme. de Sales, who expects to have her fully prepared for professional work in a year's time. All of her friends predict a brilliant career for Miss Delsolay. Her concert appearances in Paris have included the Musical Union of Paris, Ecole de Théologie, Lyceum Club and many notable "salons."

During a recent visit to Berlin with Mme. de Sales, Miss Delsolay gave a very successful recital at the Deutsche Frauen

Club, receiving very high commendation from the critics. Besides this she sang in the salons of several prominent society leaders. D. L. B.

SONGS BY WARD STEPHENS

An Ambitious Program by American Composer to Be Heard in New York

Ward Stephens, the composer and teacher of singing, has arranged a program of unique interest to be presented at the Little Theater, New York, on Sunday afternoon, April 6. Twenty of his own songs will comprise the offerings, and to assist him in this ambitious undertaking Mr. Stephens has engaged the services of Arthur Philips, baritone of the London Opera Company; Elizabeth de Cant, soprano, who makes her New York debut on this occasion; H. E. Parkhurst, organist, and Udo Gossweiler, cellist.

Mr. Stephens represents the type of serious American composer who has been working quietly and persistently with high, artistic purpose. Those who have watched his career feel that he has reached a stage where his work both as a composer and teacher deserves recognition and it was with this object that the recital was arranged. His program of songs will include the following, several of the English translations being from the pen of Charles Henry Meltzer, the critic of the New York American:

"To Nature" ("An die Natur"), "Pain of Parting" ("Schmerz der Trennung"), "Love's Spring" ("Liebesfrühling"), "When in Thy Eyes I Gaze" ("Wenn ich in deine Augen seh"), "My Heart's on the Rhine" ("Mein Herz ist am Rhein"), "Among the Sandhills" ("Dans les Dunes"), "The Song of Fortunio" ("Chanson de Fortunio"), "Hour of Dreams" ("L'Heure des Rêves"), "Ecstasy" ("Extase"), "Only Thou Everywhere" ("Überall nur Du"), "Amid the Roses Love's Asleep" ("In Rosenbusch die Liebe schlief"), "If He Had Known" ("S'il L'Avait Su"), "Brave Knight" ("Chanson de Barberine"), "The Song of Birds" ("My Shadow"), "The Nightingale," "Be Ye in Love with Apriltide," "The Crossroads," "The Rose's Cup," "To Horse, To Horse."

BURNHAM PLAYS SCHUBERT

American Pianist Devotes Paris Recital to That Master

PARIS, March 13.—There was a very large attendance and much enthusiasm again at Thuel Burnham's Schubert recital on Sunday. He achieved a great success with the Liszt arrangement of the "Erl-King" and gave a thrilling dramatic performance of that masterpiece. Burnham has great force and power and built up a tremendous climax in the "Erl-King" that took his audience by storm.

Of another character was Mr. Burnham's playing of the Impromptu in B flat, which was the essence of poetic and musical beauty. There were distinctness and purity of outline in each variation. Wholly fascinating, too, was his playing of the "Moment Musical," with clean-cut rhythmic charm. Mr. Burnham's remarkable rhythmic sense was evidenced again in the "Marche Militaire," when he built up a climax from the faintest pianissimo to a tremendous fortissimo.

Among those present were Consul-General and Mrs. Frank H. Mason, Mrs. David Jayne Hill, Princess de Bourbon, Baron de Wardener, Countess de Chandon, Miss Estill, Mrs. Stuart Taylor, Comte and Comtesse de Nérigon, Count Wachtmeister, Mrs. Longyear, Mrs. Burrows Greene, Mme. Regina de Sales. D. L. B.

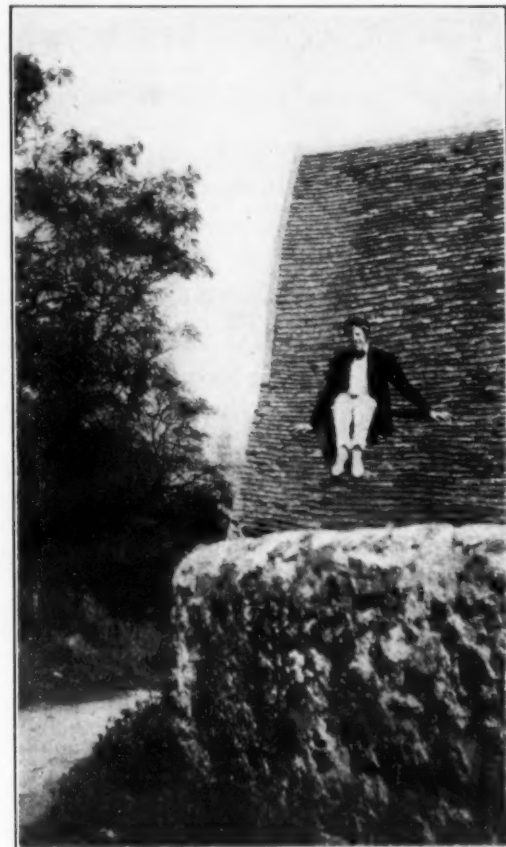
Dates of Metropolitan's Ninth Symphony Performances Announced

The performances of Beethoven's Ninth Symphony which are to be given at the Metropolitan Opera House under the direction of Arturo Toscanini, will take place on Sunday evening, April 13, and Friday afternoon, April 18. The solo performers are to be Frieda Hempel, Louise Homer, Carl Jörn and Putnam Griswold. The opera chorus, under Giulio Setti's direction, will also participate. In addition to the symphony Mr. Toscanini will direct a performance of Richard Strauss's "Till Eulenspiegel" and Wagner's "Eine Faust Overture."

MANY NOTABLES AMONG FRIENDS OF SHATTUCK

American Pianist a Favorite of Society as Well as in Music Circles of Europe

PARIS, March 10.—Few American artists are so thoroughly "Europeanized" as Arthur Shattuck, the piano virtuoso. In England he visits at the homes of many who sit on the steps of the throne of Great Britain, and in Germany his friends are



Arthur Shattuck at the Summer Home of Mme. de Versigny on the Indre, France

no less numerous and prominent. In France he is equally popular among notabilities of the music world and of social circles.

That Mr. Shattuck delights in the simple life the accompanying photograph shows. The snapshot was taken in the grounds of the historical chateau of Mme. de Versigny, on the Indre, France.

Mme. de Versigny is one of the few "grandes dames" of France still living, and a very interesting personality in the French music world. She is now over eighty years of age and is one of the few who can boast of close friendship with such masters as Gounod, Meyerbeer, Chopin, Victor Hugo, Balzac and many others, besides having known many of the former crowned heads of Europe. She is, therefore, an amateur connoisseur in the real sense of the word, and her appreciation of the talent of Arthur Shattuck, whom she has singled out as a great artist, is one of the tributes which the American pianist values most highly.

Arthur Shattuck has just left Paris for Egypt, where he will play in Alexandria, Cairo and Heliopolis. D. L. B.

English Violinist Weds Here

Harold Percy Colson, an English violinist, who has been for two years in this country, was married on March 29 to Ethel N. Pelgran, the ceremony taking place at Miss Pelgran's home, No. 701 Madison avenue, New York. Maurice Farkas, the light opera singer, was best man. Mr. and Mrs. Colson will reside in London.

ARTHUR

ALEXANDER

5 Rue Pajou, PARIS, XVIe

EDOUARD DE RESZKE

9 rue du Général Appert, PARIS

SHEA

Voice, Perfect French and Style
The first American man to
sing in opera in France

Write for Treatise

5 RUE GOUNOD - - PARIS



OSCAR SEAGLE

Baritone

America Tour 1913-1914

For terms, etc., address:

Oscar Seagle, 17, Avenue Mozart, Paris.

ALFRED

BAEHRENS

5 Hameau de Boulainvilliers, Paris

Regina De Sales

TEACHER OF SINGING

In Paris All Summer

Pupils prepared for Opera, Oratorio, Concert

40 Rue de Villejust (Ave. du Bois de Bologne), Paris

THÉRÈSE CHAGNEAU—WALTER MORSE

RUMMEL

Piano — Harmony — Composition
69, Rue Raynouard, Paris

BASIL CRUMP

WAGNERIAN Tenor

Special Coaching in Wagnerian Roles.
Author of Noted Handbooks on Wagner's Dramas.
Recognized Exponent of the Master's Tone-Speech.

12, Rue des Sanssaies. Paris (VIIIe)



PASSAMA

Of Paris Opera
TEACHER OF SINGING

11 Bd Jules Sandeau, Paris

THUEL BURNHAM

PIANIST AND TEACHER

IN PARIS ALL SUMMER

119 Rue de La Tour (XVIe) PARIS

MUSICAL AMERICA

THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Ass't Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE

ANITA ELLSWORTH, Manager
Room 1011, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE

ERNEST R. METZGER
Manager
Grant Park Building
624 Michigan Boulevard
Telephone Harrison 4383

PHILADELPHIA OFFICE

ARTHUR L. TUBBS, Manager, Fuller Building
10 South 18th St., Philadelphia, Pa. Telephone, Locust 358

EUROPEAN OFFICE:

O. P. JACOB, Manager, Neue Winterfeldstrasse 30, Berlin W., 30
Germany. Cable Address, Muamer, Telephone,
Amt Kurfuerst 6085

ROME:

J. A. SINCLAIR POOLEY
Piazza S. Silvestro
Business Office, Piale's Library
1 Piazza di Spagna

MILAN:

A. PONCHIELLI, via San Maria
Fulcorina

PARIS:

DANIEL LYNDY BLOUNT, 5 Villa Niel XVII
Cable Address, Lyndblount Telephone, 561-20

LONDON:

ANTONY M. STERN
48 Cranbourn Street, London, W. C. Telephone, 5438 Gerrard

MILTON WEIL, - - - Business Manager
ARTHUR L. JUDSON, - - - Manager of Advertising

SUBSCRIPTIONS

For One Year (including Postage)	-	-	-	\$2.00
Canada (including Postage)	-	-	-	3.00
Foreign (including Postage)	-	-	-	3.00
Single Copies	-	-	-	.10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER."

New York, April 5, 1913

FOSTER AND TO-DAY'S POPULAR SONGS

The preservation of the old Pittsburgh home of Stephen Collins Foster is a cheerful evidence of the appreciation of this first characteristic American musical genius. For a period of thirty years or so Foster was so far ahead of all competitors, as the most popular American composer, that the others were scarcely in sight. While we know little enough about a great many of his melodies to-day, such songs as "The Old Folks at Home," "My Old Kentucky Home," "Old Uncle Ned" and "Massa's in the Cold, Cold Ground" have sunk deeper and more permanently into the American heart than any other songs ever written in America.

For a better understanding of Foster it is well to remember that his melodies had nothing whatsoever to do with negro melodies, the composer's models being the great melodists of the Old World—Mozart, Beethoven, Handel. The fact that his songs formed the *pièce de résistance* of negro minstrelsy, and therefore, in general, drew their poetic subject matter from negro life, is responsible for the legend, so hard to kill, that his melodies were derived from negro songs.

Foster's melodies were the "popular songs" of his day. This leads us to wonder if the popular music of a later day, and even of to-day, may not be providing the nation with melodies which, in the course of time, will prove to be as imperishable as Foster's. The broad and tender suavity of the Southland is certainly not in these later melodies, but they have the brightness and nervous energy which is closer to the modern American spirit. A number of these later melodies, although the day of their first popularity is past, still linger very close to the foreground of the memory. Who could forget the melody of "There'll Be a Hot Time in the Old Town To-night"?

There are not a few songs of similar force and appeal to be found among the mass of the popular songs of the last twenty years. One of the difficulties of these newer popular songs is that we find it difficult to go back to their senseless words. Foster's poems had a touch of humanity and pathos about them, and sometimes a whimsical humor, to which we can return as we do to the poems of Burns. The slangy song

poems of the present afford no such retrospective inducement. Perhaps poets will arise in the future and redeem some of the best of the more recent popular songs of America by writing appealing poems into them.

A HOPELESS REFORMATION

A statement from the National Federation of Musical Clubs was recently printed in MUSICAL AMERICA in which it was declared that it was the intention of the Federation, at the forthcoming Chicago biennial, to inaugurate a movement for the reform of sacred music.

There is certainly a vast field of usefulness in this direction to-day. The only difficulty is that the field is so extremely vast that even so large a body as the National Federation of Musical Clubs may be completely lost in it. It is doubtful if the Federation can propose any reforms other than those to be procured by a rearrangement of factors already existing within the scope of the music of the church, whether these factors be poor, modern church music; good, ancient church music, the question of composers, or whatnot.

The modern disease of music in the church is too deep-seated and far-reaching to make possible a material improvement through the rearrangement of its existing internal factors. It is a cancer which needs cutting out, even at the risk of killing the patient. The living needs of modern life as a whole, even in the church, are not to be satisfied with ancient music. The modern music of the church has no more to do with the praise of God than has the ballad of the recital hall. The inspiration of religion is not behind it, but the inspiration of the publisher's financial inducement. The divorce of that mighty thing, the art of music, from that other mighty thing, religion, happened before Beethoven was born, and there has been no reunion since, except in feeble individual ways incapable of any appreciable effect upon the whole desperate situation. As Coventry Patmore says, pointing out the impossibility of small, disrupted sects producing great thought out of their separated little religious worlds, "You cannot grow pike in a duck pond."

If the National Federation of Musical Clubs could show the world once more how an entire nation could in some common manner unite in the praise of Almighty God, there would be no further trouble about church music, and musical art of the highest and most devotional character would again arise from the inspiration of religion.

UNCLE SAM LIKES INDIAN MUSIC

Newspaper dispatches from Washington tell of the appointment of Geoffrey O'Hara as instructor in music under the Bureau of Indian Affairs. This is a pretty condition of affairs—the recognition by the Government of Indian music before it recognizes the music of its own American composers! This condition should cause a rage to exist in the breasts of those who would exclude all Indian music from having place in, or influence upon, American music.

It is said that Mr. O'Hara's duty will be to record native Indian music and arrange it for use in the Indian schools, for which purpose he is to live on the reservations. The day of the need of recording Indian music is passing, as a great many thousands of Indian songs have been taken down phonographically and otherwise, covering every known tribe. At the present time the task of instructing the oncoming generations of Indians in the music of their race is of more importance. Their musical traditions should be kept vividly alive, and they should be allowed to approach modern music through the consciousness of their own racial heritage.

It may be that some Indians will develop musically in the future, as they have already developed remarkably in certain other directions, and it would be a great pity should they not bring with them the full force of their own musical character and traditions.

The ragtime composers of America are sad. The musical Americanization of the world was proceeding along lines wholly agreeable to them, and country after country had yielded to the invasion. The worm has turned at last, and since the Guards' Band of London played "Alexander's Ragtime Band," "Waiting for the Robert E. Lee" and "Hitchy-koo" at a royal function the London *Musical News* finds that ragtime is not "a dainty dish to set before a king." The *Musical News* does not dispute the popularity of these tunes, but reminds the English nation that it has plenty of "fine martial music suitable for ceremonials such as the Lord Mayor's Show."

If musical patriotism is to be looked for anywhere one would expect to find it in a military band, and it is difficult to understand why it is that a British bandmaster playing at a procession of the King and Queen should be moved to ignore the martial music of his own nation and to substitute the street music of another.

PERSONALITIES



Dr. Ernst Kunwald Playing the Handel Concerto Grosso with the Cincinnati Orchestra

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, has made no more interesting innovations in the season's programs than his habit of performing occasionally a work which requires his presence at the piano. Recent illustrations were the playing of the Handel Concerto Grosso and the Bach Concerto, in the latter of which Emil Heermann, concertmaster, took the solo part. The excellence of the ensemble when Dr. Kunwald presides at the piano is remarkable and his audiences show their appreciation by the exceptional applause in recognition of his efforts.

Sembrich—Mme. Sembrich, who received at her last New York concert the usual masses of flowers, sent them all to Bellevue Hospital. Enough were received by the hospital to provide a bouquet for most of the patients.

Lerner—Tina Lerner has been engaged as soloist in a special concert of the London Symphony Orchestra in London, May 23, under Henry Hadley. On June 2 she will introduce a new concerto by Hayden Wood in the regular series of concerts of the same orchestra under Mengelberg.

Falk—Jules Falk Johnston is the name of a baby born at San Antonio, Texas, on the evening of Jules Falk's recital in San Antonio. The mother, an amateur violinist, decided to name the infant after the gifted young violinist. The father is a mining engineer in Mexico, and the residence of the family is at No. 3707 South Presa street, San Antonio.

Menth—One of Herma Ment's most prized possessions is a ring with an opal surrounded by twenty-five diamonds. This ring was formerly a favorite in the collection of Jenny Lind, by whom it was given to the mother of a prominent New York woman, who presented it in turn to Miss Ment, that it might descend "from one great artist to another."

Destinn—Music is far from being the only interest in life of Emmy Destinn. It is well known that the famous soprano likes to write plays, and not so well known, perhaps, that she is an ardent lover of hunting and fishing. In addition, she is a great bibliophile. "I have a wonderful collection of old books in my home in Bohemia," said Mme. Destinn in a recent interview. "It took me two weeks last Summer to decide that 30,000 marks for one edition was not an extravagance for me."

Miller—After a recent concert of Reed Miller in his native town, Anderson, S. C., the *Daily Mail* of that community had the following to say of him: "Reed Miller, our old boy, is all right! Reed is all music—he is so full of it that one foot never goes to sleep, keeping time with his musical dreams. Many in the audience Saturday night recalled how Reed as a lad would mount one of the posts at the entrance to the yard at the home of his grandfather, Judge Jacob Reed, and there would warble to the delight of the children of the community."

Culp—Julia Culp suggests as a new profession for women the opening of a bureau where authors and playwrights might learn how to costume their heroines properly, according to the exigencies of their plots. "That would be the only occupation in which women of your country are not actually engaged," said Mme. Julia Culp to a reporter for the *New York Telegraph*. "It would be a boon authors could not resist. Some of your men who now spend a week in writing a novel could complete it in twenty-four hours. You have no idea how the nerve goes out of a man when it comes to describing a woman's frock."

Bispham—David Bispham is an active worker on the Committee of the National Federation of Musical Clubs, which for some years has given a series of valuable prizes for the best compositions by Americans, and which now offers a \$10,000 prize for a grand opera to be performed in Los Angeles in 1915. The Federation recently invited Mr. Bispham to open the biennial meeting, which is to be held in Chicago on April 21, but he is unable to accept the honor of addressing and singing to the assemblage, as he sails on the 22d from San Francisco to proceed to Australia, where he is engaged for a series of fifty concerts during the Summer.



Dear MUSICAL AMERICA:

The moment Oscar Hammerstein throws his hat into the ring, as cleverly depicted by Hy. Mayer in last Sunday's *Times*, operatic affairs acquire new interest, and the press, by common consent, devotes columns to the situation.

In spite of all the trouble Mr. Hammerstein has had, in spite of the various scandals which have been connected with him, in spite of his disastrous effort to produce opera in London, and finally, in spite of the fact that he made a contract with the Metropolitan directors not to return to the operatic field for a period of ten years, it cannot be denied but that there is not only a large public interest in the man and in his work but a very considerable amount of public sympathy.

It is not my opinion that either the interest or the sympathy proceeds, as some would have it, from the fact that he singly ventured to compete with the multimillionaires who run the Metropolitan Opera House. I think we shall find the true cause in the recognition by the musical public that Mr. Hammerstein not only forced the Metropolitan Opera Company to a broader and more enterprising policy, forced it also to get out of the rut into which it had gotten, but by the introduction of new singers of eminence and more particularly by the introduction of new French operas, which we, otherwise, would not have heard, won a distinct place in the public regard. Now, therefore, that he has announced his determination to enter the field again, to build another opera house and to give opera in English, there is a wave of kindly sentiment flowing toward him, which should be a considerable factor in his success, that is, of course, unless the courts should intervene and enjoin him, under his contract with the Metropolitan, from opening his new house.

Should, however, he not be prevented from his enterprise, it will be interesting to note in how far he has been wise in selecting the East Side for the location of his new venture. You realize, of course, that much of the recent trend in the up-building of New York has been the development of Park avenue and through the opening of the new Central Railroad depot, to give a wonderful impetus to all the surrounding section.

That Mr. Hammerstein would attract considerable support by giving opera in English is undeniable, largely because of the amount of publicity that has been devoted to this question in the press during the present musical season.

His proposal to make a reduction of from forty to fifty per cent in the existing rates for opera is attractive and will make him many friends; but whether he can make good and meet expenses that way will be a problem.

Opera on a grand scale and at moderate prices has never, as yet, been a success in New York City, as William J. Henderson very cleverly points out in the *New York Sun*. So far experience in operatic affairs has shown that the public is willing to pay almost any price to hear grand opera when it is given with singers of international renown. But when opera is given without such singers, even when the orchestra, the other members of the company, the scenery the *mise en scène*, are first class, only about half a house can be figured on.

Furthermore, there is the element of "fashion" in the situation. If the fashionable people do not patronize Mr. Hammerstein's opera house, will those who follow fashion do so?—and their number is large, especially those who come in from out of town. In other words, are there

music-lovers enough who will accept such opera as Mr. Hammerstein can provide at the price, who will support it? That question, however, can be settled only by experience.

The situation will be complicated by the Aborn company, who have been giving very good opera in English through the country for some seasons past, and who have declared their intention of giving opera in New York in English at popular prices during next season. This will, of course, attract a certain clientele.

Finally, we have the proposition of the City Club, an important and influential organization, in which there are a large number of men of high standing, which aims to the securing of a bonus of \$450,000 for the purpose of giving opera at moderate prices at the Century Theater, or some other available place, for some weeks before and after the regular season of the Metropolitan, with such of the artists of the Metropolitan Company as can be secured.

From all this it would appear as if we shall have next year no less than four opera companies in the field, which will probably result in none of them being able to make expenses, with, perhaps, the exception of the Metropolitan, if it has the usual number of singers of the highest rank, and Caruso remains in good condition and loyal.

Few people have any idea of the extraordinary amount of traveling which some of our leading artists do in the course of a season. Here is your good friend, David Bispham, who, from the beginning of his tour last August, to the time when he will sail for Australia, on the twenty-second of this month, will have made no less than one hundred and five appearances throughout the United States and Canada, and will have traveled the extraordinary distance of very nearly sixty thousand miles.

How many people have any idea of the physical strain imposed upon a man no longer young who, in addition to his regular work as a singer, keeping up his correspondence, and being interviewed by the press, travels, in eight months, very nearly two thousand miles a week, which means that he went the distance of from New York to Chicago and back every week for eight months?

How many people could make such an effort and yet do good work!

Then there is that other phenomenal artist, Maud Powell, who has traveled almost as many miles this last season as Mr. Bispham, giving concerts way off in Alaska and in Hawaii, and in places, indeed, thousands of miles apart.

It must be that public approval, often rising to enthusiasm, exercises a psychic influence upon the artists, and buoys them up, and so, gives them the ability to carry through successfully, work which would almost kill an ordinary healthy person.

Pierre V. Key, the bright musical critic of the *New York World*, in his leading article on the musical situation, refers to your editor's statement regarding the future of opera in this country and discusses what was said in his interview in the *New York Times* regarding the probability that the American librettists and composers would take up vital themes of the day instead of those which belong to poetic fancy or to the doings of royalty and other personages of past times.

The subject is undoubtedly attracting general attention, and in view of the undeniable trend of public opinion towards the giving of opera in English I shall not be surprised if, within the next decade, we shall have successful operas, the librettos for which will be founded on the movement of the people, instead of on the lives of kings and queens, gods and goddesses, heroes and harlots, with their adventures, and often questionable amusements.

This reminds me that the interview with your editor in the *Times* has been widely reproduced in whole, or in part, and commented upon, all over the country, in the leading papers in Boston, Buffalo, Chicago, Portland, Ore., San Francisco and St. Paul, all of which goes to show that the leading newspapers are becoming more and more alive to the fact that there is a national spirit rising and growing in our musical, dramatic and artistic life, and that the day is not far off when we shall cease, I will not say, to encourage composers, singers, musicians, painters, because they are Americans, but when we shall cease, at least, to discriminate against them because they are Americans.

One of the suggestions made by your editor in the interview in the *Times* was to the effect that much in the way of as-

sisting and furthering a national spirit, as well as an uplift in the musical and art world, especially with regard to encouraging young people of talent, could be done, if leading women of culture and means would adapt the idea of the French salon to American ideas.

Let me say that there are a number of women who are already doing this. Notable among them is Mrs. Charles H. Ditson, the wife of the distinguished music publisher, now head of the old established and internationally known house of Oliver Ditson & Co. For some years past Mrs. Ditson has been in the habit of giving musical Wednesday afternoons, at which some of the leading foreign artists, as well as resident artists, have appeared before the most socially eminent people in New York.

These musical meetings at Mrs. Ditson's house are not generally known, because she has never sought any publicity with regard to them, contenting herself with having provided opportunity for her friends to hear some fine music and also, occasionally, to encourage rising and worthy talent.

Your report of the banquet which was given at the Liederkrantz to Walter Damrosch and Mr. Henderson, the composer and librettist of "Cyrano," contains an account of Mr. Damrosch's denunciation of the *Musical Courier* which he described as existing on the vanities and fears of the artists and members of the musical profession.

While, no doubt, Mr. Damrosch has good cause for making such an onslaught, and while his prominence in the musical world gives great weight to the stand he has taken, I cannot but think that his attack will have more force if he supplements it by bringing direct charges of misconduct. General denunciation, followed by general denial, never seriously affects any issue, whether political, social or artistic. It is only when men formulate charges, backed by direct evidence, that any reform can be accomplished.

There was scarcely any intelligent person in New York City who did not know that the police were honeycombed by graft, blackmail and general dishonesty, but it was not until District Attorney Whitman took the matter in hand, went at it, procured the evidence, arrested some of those lower down, till he prepared the way to the arrest and conviction of those higher up, that new and cleaner conditions became possible.

It is but justice to those who are accused of serious wrongdoing that they should not be forced to face a general denunciation, which they can only do, as I have said, by a general denial.

If the honesty and good faith of men in prominent positions are questioned, it should be done by direct charges. Then those accused have an opportunity to meet the issues or go down to disaster!

Dr. Damrosch's attack just preceded the announcement from Paris that Marc A. Blumenberg, the editor-in-chief of the *Musical Courier*, had died there of heart trouble, from which he had been suffering ever since last Fall.

Mr. Blumenberg's death removes from the scene a man, as you know, who had attained considerable power and influence in the musical world, though his methods have often been gravely questioned, and, indeed, at the time of his death he was virtually an expatriate with serious civil, as well as criminal, proceedings hovering over him.

At this moment it would be out of place to discuss his career—which I shall endeavor to do at a future period. For the present, may it suffice to say that while the charges that his enemies and those opposed to him have made against him have unquestionably much solid foundation, it must not be forgotten that conditions in the musical industries, as well as in the

musical world, largely contributed to formulate his course.

In other words, he did not create the conditions that existed, but, in large measure, reflected them, and was molded in his policies, by them.

It certainly cannot be denied that he was a man of extraordinary ability, great enterprise and a wonderful organizer. He proved to the world that a musical paper, published in New York, can acquire an international influence.

As he built up his business as well as his paper on his personality, as he centered everything on himself, it will be interesting to note what will be left of his organization now that he is gone, especially as it has to meet not only criminal suits for libel and blackmail but civil suits, involving claims for damages of over a million dollars.

If I told you that even the greatest artists of the opera do not consider it beneath their dignity to take lessons from any teacher or any retired artist who they think may be of service to them, you might be inclined to smile and think that I have drawn upon my imagination—but it is, nevertheless, the truth, and it is one of the reasons why the great artist is great and remains great; namely, that they never consider that they are beyond advice or instruction.

However, a rather amusing result happened recently in the case of one of the great *prime donne* of the Opera House, who was induced to take some lessons in tone production from one of the old singing teachers here in New York, a man who has very decided views on voice production, and who, years ago, enjoyed quite some reputation—though I am not aware that any of his pupils attained to anything like distinction on the operatic or concert stage.

This prima donna took a number of lessons from this teacher, with the result that she sang badly off the key on two occasions, for which she was promptly reproved by the critics of the daily press.

She maintained, in an angry conversation over the 'phone, that it was by following the advice of the teacher with the immaculate system. The teacher, on the other hand, insisted that it was because she had not followed his advice that she had come to temporary grief.

It is said that the only person who enjoyed the situation was the lady who officiates at the 'phone, and who was made an unwitting audience of the discussion.

Consternation was felt in musical circles a few days ago, when it was announced that Ysaye, the violinist, had disappeared in the floods, together with his son, a young man about twenty-five years of age. Later reports, however, announced that the distinguished virtuoso is safe and sound, except that he has lost his baggage and had to travel across country a number of miles in a cart which nearly shook the life out of him.

Anyway he saved his violin—as well as his life—over which, no doubt, his thousands of friends will rejoice.

The news comes from Paris that Mme. de Gogorza, formerly, you will remember, Emma Eames, has been dieting and has reduced fifty pounds. This news the *New York Herald* announced in large type, presenting, at the same time, a very svelte picture of the lady as she looks to-day. Certainly, if the picture is anything like her she has solved the secret of perennial youth.

She has lately been traveling with her husband through his native country, in Spain, and spent a week at Seville. They are going to travel until they return to this country, early next July.

Mme. Eames is not making any concert

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the *very latest* announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed on receipt of 50c. (and 5c. for postage), stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road, BOSTON

BISPHAM-BARITONE

SUMMER OF 1913 IN AUSTRALIA

For terms and dates address

FREDERIC SHIPMAN, 3835 Flournoy St., Chicago, Ill.

MEPHISTO'S MUSINGS

[Continued from page 21]

dates for the present. When she returns let us all hope that she will be in good voice, for certainly a very warm and kindly welcome awaits her, for surely no opera singer of modern times endeared herself to more people by her personality, as well as her artistic ability, than did Emma Eames.

When I saw a lantern on the table upset and a spark set fire to Geraldine Farrar's red wig, just before the close of the performance of "Tosca," and before *Tosca* takes the final leap over the parapet of the prison, I said:

"We shall have pictures of Farrar and the wig, and a diagram of the fire in all the papers."

Thomas Egan Pays His Compliments to Mephisto!

Most respected MEPHISTO:

Having been closely associated with you on so many occasions (viz.: in the opera called "Faust") and having read your musings in *MUSICAL AMERICA* while traveling and singing in different countries in Europe (as a subscriber and advertiser in that valuable publication I received *MUSICAL AMERICA* in many different parts of the Old World), and having worn for a long time your handsome features engraved on a silver ring—a seal ring—the idea being that you having become accustomed to great heat would not mind being pressed into service.

In the face of all this I feel that we should be friends, and as there should be perfect understanding between good

And so we had it.

But not less in interest was the publication in the papers of a letter which was received from a local firm of photographers in Philadelphia, after a concert, addressed to "Beethoven & Bach, composers," in which they were informed that the photographers were ready to take new photographs of them for their collection of "people in the public eye." The letter furthermore requested sittings in costume.

There are those who believe that, whether above or below, the firm of Beethoven & Bach is not much in need of costume of any kind whatever!

Don't you think so?

Your

MEPHISTO.

friends, I want to explain to you a few things with regard to Tomaso Egani and Thomas Egan, to whom you have referred:

When I first began to sing in Italy I added "i" to my name. When one has a saint's name for a given name in Italy, they change it for you—so Thomas easily became Tomaso. It is the custom in Italy for foreigners who take up the Italian career to Italianize their names—one good reason being that in order to succeed the singer should become as Italian as possible, at least so far as his connection with the opera is concerned. Again, when one is successful in Italy he is sent to other countries, viz.: South America, Russia, Spain, England, etc., and when an impresario from one of these countries engages an Italian opera company, he is not willing to present to his public a principal artist with other than an Italian name or an Italianized name, so I became Tomaso Egani, excepting later while in France, the management took it upon themselves to bill me as Thomas Egani—Thomas being the same in French as in English, and lest I forget, later in Ireland we made it "Tomas" because that's the way it goes in Irish.

On a tour in the Provinces in England with the Italian Opera Company from Drury Lane, London, the management took great pains to conceal my identity which I think was a mistake on their part. Surely I would have gained greater fame (especially in London) had it been known that I was not an Italian, and it would have been as well for the company.

However, in countries other than England and America, the all-Italian rule is probably the best.

To continue—as my independence increased with my success during this engagement, I insisted upon a change in the "printing" and for the first time during my operatic career I was permitted the use of my "real name."

So the change to Thomas Egan had nothing to do with the success of another Irish tenor in this country, and I have been singing Irish songs since childhood's happy days and have sung them in several different countries. So I am not following in anybody's footsteps.

However, I am glad that I can use my own name again. I think and hope that every singer in the future need not "foreignize" his name excepting, perhaps, in

Italy. But, as you have intimated, musical conditions are changing, especially in America and England, and we are glad.

With "warmest" regards,

Yours truly,

THOMAS EGAN.

New York, March 26, 1913.

Five Operas in Chicago Company's List for "Twin City" Engagement

ST. PAUL, March 27.—Preparations for the Twin City opera season, in April, are well under way. For years St. Paul and its auditorium have furnished the setting, but this year the opera goes to Minneapolis. Mrs. F. H. Snyder, of St. Paul, is the local manager of the Minneapolis season. The repertoire announced by the Chicago company for the Twin City engagement, beginning April 22, included "Thais," with

Mary Garden; "Die Walküre," with Jane Osborn-Hannah, Margaret Keyes, Mme. Fremstad, Dalmorès, Scott and Whitehill; "The Jewels of the Madonna," with Carolina White, Giorgini and Louise Berat; "Le Jongleur de Notre Dame," with Garden and Dufranne, and "Lucia di Lammermoor," with Tetrassini. The musical directors are to be Cleofonte Campanini, Marcel Charlier and Ettore Perosio.

Carl Flesch to Play Brahms Concerto with Damrosch Orchestra

The New York Symphony Orchestra, Walter Damrosch conductor, announces among its soloists for the season of 1913-14 Carl Flesch, the celebrated Hungarian violinist. He will appear with this orchestra February 13 and 15 and play the Brahms Concerto.



As Fricka

MARGARET ARNDT-OBER

CONTRALTO

Berlin Royal Opera

Season 1913-14

Metropolitan Opera of New York

European Bureau of MUSICAL AMERICA, Neue Winterfeldstr. 30, Berlin W. 30.

Press Criticisms
Margaret Arndt-Ober

B. Z. am Mittag, 6, 11, 1913.

" * * * The first honors must be reserved for the Amneris of Frau Arndt-Ober. She sings the part of the infuriated daughter of the king with all the volume of her magnificent sonorous mezzo-soprano voice, which, in the higher as well as in the lower registers, is rich and perfectly trained."

Norddeutscher Allgemeine Zeitung, 15, 10, 1912.

" * * * Of the local artists, Frau Arndt-Ober deserves, before all, especial mention. It will be with regret on our side that we shall see the departure next year for America of this really brilliantly gifted vocalist."

Boersen Courier, 13, 10, 1912.

" * * * Arndt-Ober supported him (Caruso) admirably in the rôle of Ulrica—a performance of the first rank—with marked depth of color."

Nationalzeitung, 31, 5, 1912.

Madame Arndt-Ober was certainly the finest member in the cast. What a beautiful voice! Warmth, natural plasticity and artistic intelligence—all are observable there.

THEODORE SPIERING

PRESS OPINIONS OF BERLIN CONCERTS 1912

I.—SYMPHONY CONCERT WITH THE BLUETHNER ORCHESTRA, 2ND OCT., 1912.

Vossische Zeitung.—"Spiering is a well instructed and accomplished musician. We all remember that Gustav Mahler, in the closing days of his life, was on terms of friendly intimacy with Spiering, his concert-master whom he deputed to succeed him, when illness obliged him to lay down the baton. . . . It is necessary to accustom oneself to his manner of conducting. But the satisfaction of both ear and heart is unbounded, for one perceives how completely is the orchestra subordinated to the will of one man, whose relations to art are positive and irreproachable, a man of intentions to whom a work of art represents an event of significance."

B. Z. am Mittag.—"The well known violinist and conductor gave another instance of his warm sympathy for new compositions in the last Symphony Concert. Spiering evinced the most intense interest for the new production. He is without doubt pre-ordained for the platform."

Norddeutscher Allgem. Zeitung.—"Spiering holds away over the orchestra, dispenses with all exaggeration of motion, and, on this occasion, accomplished his task admirably."

II.—SYMPHONY CONCERT WITH THE BLUETHNER ORCHESTRA, OCT. 26, 1912.

Signale f.d. Musikalische Welt.—"It was a delight to see this conductor, with such marked temperament, obtain such a brilliant victory at the head of the Bluethner Orchestra. . . . Even the skill of Spiering was not sufficient to obliterate entirely the too kaleidoscopic nature of this Suite (by Dohnanyi)."

Taegliche Rundschau.—"A performance of Mozart's Jupiter Symphony unusually exact, abounding in vivacity. . . . Leader and Orchestra united splendidly in portraying all the beauties of Mozart's Jupiter Symphony."

Die Post.—"The 1st performance of the Orchestra-Suite by Dohnanyi formed the culminating point of the evening. On this occasion Spiering demonstrated that he possesses a well cultured ear for present day music, and his engagement for this work can be regarded in the light of a service, since it provided him with the opportunity to score a victory with this composition, so firm in structure and so refreshing in its sentiment."

B. Z. am Mittag.—"Spiering's performance was so effective—in the Dohnanyi-Suite—that the composer's appearance was demanded."

Deutsche Tonkuenstler Zeitung.—"Spiering proved himself to be a skilful conductor, with complete mastery over the material in hand. The brilliancy with which he performed the task set him—Symphony by Graener—was all the more remarkable from the fact the Symphony alone made demands of more than ordinary magnitude on the Conductor's capabilities."

Der Musiksalon.—"This much must be conceded to Spiering—that he has acquired the art of identifying himself with the spirit of any work, and of conveying his ideas most clearly to the orchestra. Of such conscientious leaders we have always need. His choice of the piece for initial performance is also a propitious one."

III.—SYMPHONY CONCERT WITH THE BLUETHNER ORCHESTRA, DEC. 17, 1912.

Berliner Lokal-Anzeiger.—"In Beethoven's '5th,' Spiering's merits as con-

ductor were displayed to their best advantage. His positive reality, the seriousness with which he devotes himself to his task, the absence of all vain mannerisms, all this won for the musician the ready sympathy of capable hearers. To give of his best with an orchestra which he conducts only by exception, must be an onerous task for any leader. Spiering, at the head of an orchestra with whom he is absolutely familiar must surely be a wonder; of this fact, no atom of doubt can exist, if we can judge by his performance with the baton."

Taegliche Rundschau.—"A wise head and a warm heart . . . and with genuine pleasure it could be observed how the 'spiritus rector' served, not his own, but the composer's interests. The disinterestedness of a great artist once more wrested a victory. . . . He is an idealist through and through . . . and with such we are not overstocked."

Signale f.d. Musik Welt.—"That he was once again chosen to conduct a new piece, is in itself an honor. Others wishing to prove their qualifications as conductors are only too inclined to rely on numbers of verified effectiveness. Spiering deserves thanks for his intelligent interpretation. He has now proved that the chance, occasioned by Mahler's illness, of first appearing as conductor, in New York, was not a lost opportunity, and that he is fully qualified to fill the position of conductor."

BUSONI EVENING, DEC. 28, 1912.

Vossische Zeitung.—"In the place of Reger—as conductor of the Piano Concerto, D Minor, by Brahms—appeared, without having rehearsed it, Theodore Spiering. He manifested that he is a capable musician, fully qualified to wrestle with the exceptional difficulties which this exacting Symphony presents. The absolute surety of Busoni and the quiet deliberation of Spiering, aroused the audience to justifiable and sustained applause."

Berliner Lokal-Anzeiger.—" . . . had occasion to display his qualities as a well prepared Conductor."

Norddeutscher Allgemeine Zeitung.—"Anyone to whom Spiering is unknown as a pre-eminent musician, would have been astonished at the sureness which he displayed in leading the orchestra through the manifold difficult passages."

Signale.—"Spiering emerged from the ordeal with brilliancy; there are colleagues of his who after rehearsals, would scarcely have performed so well the task which he did, without any."

FROM MUSIC CORRESPONDENCE IN REFERENCE TO THE SPIERING CONCERTS.

Hamburger Fremdenblatt.—" . . . showed himself to be a clever and cultured conductor."

Muenchner Neueste Nachrichten.—" . . . has proved himself an eminent conductor."

La Vie Musicale.—"The violinist, Th. Spiering, has just demonstrated his excellent qualifications as orchestra leader."

Rheinische Musik- und Theaterzeitung.—"Spiering's reading of the work was characterized by intelligence and a devoted attention to the smallest details, without losing sight of the general symmetry. He was greeted with hearty and spontaneous applause at the end of the 2nd act."

Management: CONCERT-BUREAU EMIL GUTMANN, BERLIN-MUNICH

TWO CONCERTOS ON CLEVELAND PROGRAM

Sol Marcossion and Mrs. Maude Doolittle
Soloists with Oberlin Conservatory's
Excellent Orchestra

CLEVELAND, March 29.—At the last concert of the Fortnightly Club, a large audience listened to the accompaniment given by the orchestra of the Oberlin Conservatory of Music to two brilliant concertos, the first the Violin Concerto of Mendelssohn, played by Sol Marcossion, the popular Cleveland artist, and the second the Saint-Saëns Concerto in G Minor, for piano, played by Mrs. Maude Doolittle of Oberlin. This conservatory, which is the musical department of Oberlin College, recruits its orchestra from the students, with the addition of a few professionals. Its director, George W. Andrews, is a man of soundest musicianship, and a fine drillmaster. The orchestra in addition to its own special numbers upon each program probably gives accompaniment to a longer list of concertos than any orchestra in the country, for during last season sixty artists appeared before the Oberlin audience in this form of composition. Many of these come from the conservatory itself, and from nearby cities, but also the greatest recital artists of the season are sure to include Oberlin on their transcontinental tours, and a concerto with this well drilled orchestra, is an important part of the program.

Another concert of the week of much local interest was the piano recital by Nathan Fryer, now a resident of New York, but formerly a Cleveland boy who, under the teaching of his sister alone, Mrs. Joseph Nagusky, made such remarkable progress that a concert career became inevitable. Later study in New York with E. A. Parsons, and with Leschetizky in Vienna developed his marvelous technique, and his maturing years have deepened the scholarly conception of great music such as that composing his recital at Hotel Statler last week. He played in masterly fashion, with extraordinary power, but with such modesty and reticence that he almost refused to grant an encore in his home city to the friends who rallied round him. Schumann's "Etudes Symphoniques" and two Brahms numbers began the program and a lighter group at the end included Liszt's "Au Bord d'une Source" done in transcendent fashion, and a fascinating Leschetizky number, "Le Lucciole."

Two more "pop" concerts have brought the Winter's course nearly to its close. Rowland A. Curry and Mrs. Leroy P. Sawyer have been enthusiastically received as soloists. Mrs. Sawyer's emotional tones gave full value to the "Tosca" prayer, and Timmer's accompaniment was full of sympathy. At a complimentary concert given to the Fortnightly Club, Agnes Kimball sang to the accompaniment of the Welte-Mignon piano, and gave proof of her vocal excellent in Schumann's "Widmung" and other selections of more popular type.

ALICE BRADLEY.

KATHARINE GOODSON'S NEW TRIUMPHS IN NORWAY



Katharine Goodson, the English Pianist, in Norway

AFTER a most successful tour in Germany many Katharine Goodson has added two more countries to her list of musical conquests, namely, Norway and Sweden; in fact, so great has been her success that although, owing to her American tour, she cannot return there next season, arrangements have been made for her to give a series of concerts in 1914-15. She is now

on her way to Finland, where she plays with the Helsingfors Symphony Orchestra on March 26, followed by a recital on the 28th, and will return to London via St. Petersburg.

In the above picture Miss Goodson is shown amusing herself at Winter sports at Holmenkollen, the famous center for skiing, in the intervals between her concerts at Christiania, Norway.

Two Busy Months for Basso Martin

Foster and David report that April and May will be busy months for Frederic Martin, the basso. On April 3 and 4 he appears with the Oratorio Society of Oil City, Pa., singing "The Messiah"; Sunday, April 6, he will appear for the third time this season with the Handel and Haydn Society of Boston; on April 7 and 8 he has concerts in Bradford, Conn., and Pawtucket, R. I.; April 14 he appears at Pittsfield, Mass., in "The Messiah"; April 15, a concert in Holyoke, Mass.; April 17 he sings in "A Persian Garden" at Englewood, N. J.; April 18 a concert at Hartford, Conn.; April 23 and 24 at a festival at Coker College, Hartsville, S. C.; Friday, April 25, a concert at Durham, N. C. On May 1 and 2 he is to sing "The Messiah" with the Haydn Society of New Castle, Pa.; May 8 and 9, festival at Bowling Green, Ky.; May 13, Lowell, Mass.; May

16, Hackensack, N. J.; May 20, Canandaigua, N. Y.; May 22 at a festival at Keene, N. H.; May 23 at a festival in Fitchburg, Mass.

Illness Defers George Fergusson's Berlin Recital

BERLIN, March 11.—Owing to sudden illness, George Fergusson, the Scotch-American baritone, has been compelled to postpone his third recital of this season from to-morrow, the 12th, to April 11.

F. J. T.

MAMMOTH CONCERT BY SALT LAKE COMPOSER

Evan Stephens Directs Program of His Own Works with Huge Choirs as Performers

SALT LAKE CITY, March 26.—Prof. Evan Stephens, director of the Tabernacle Choir, was the recipient of much honor and praise on the occasion of his mammoth concert last Friday evening in the Tabernacle Auditorium. The entire program was made up of his own compositions and was pleasing in its variety. A chorus of 800 voices rendered "The Overthrow of Gog and Magog," while a choir of 500 female voices gave the "Roses and Lilies," both with organ accompaniment, with Edward P. Kimball presiding. "The Song of Freedom" was very effectively rendered by a chorus of 300 men with an obligato by fifteen contralto singers. "The Battleship Utah March," recently written by Professor Stephens, was sung by 300 little boys from the public schools. A combined chorus of 1,000 voices concluded the program with the State song, "Utah, We Love Thee." Aside from the chorus work, Mrs. Margaret Tout Browning, Mrs. Emma Ramsey Morris and Horace S. Ensign were heard in solo and duet numbers. Professor Stephens conducted throughout the evening.

Prof. Arthur Shepherd, of the New England Conservatory of Music at Boston, and formerly of this city, has composed a symphonic poem for orchestra and chorus of mixed voices with baritone solo, "The City in the Sea." The work is to be given its first hearing in Chicago next month by the Theodore Thomas Orchestra.

Bandmaster Antonio de la Mora of the Twentieth Infantry has composed a new march dedicated to President Wilson, which will be played next week at Fort Douglass. Señor de la Mora has also composed a waltz called "Salt Lake Beauties," dedicated to the Commercial Club.

Z. A. S.

Joan Manen, the Spanish violinist, of Europe-wide renown, has given five recitals in Madrid this season.

MAESTRO FERNANDO TANARA

of the Metropolitan Opera Company

Teacher and Coach of the World's Greatest Artists:

Tamagno, Caruso, Bonci, Zenatello, Edmond Clement, Slezak, Martin, Jadlowker, Bassi, Karl Jörn, Geraldine Farrar, Emmy Destinn, Johanna Gadski, Alma Gluck, Frances Alda, Louise Homer, de Cisneros, Marie Rappold, Scotti, Titta Ruffo, Amato, Dini Gilly, Ancona, Sammarco, Didur, de Segurora, Griswold, Rothler, Hinchshaw, etc.

has opened a School of

BEL CANTO

where he will teach

Voice Placement, Classical Interpretation of Old and Modern Italian and French Grand Opera Thorough preparation for the Stage

Address:

Residence Studio, Hotel Ansonia, New York City

or Von Ende School of Music, 58 W. 90th St., New York City

or Institute of Musical Art, Claremont Ave., New York

LAURA MAVERICK

Mezzo-Contralto

Carl HAHN

Violoncellist

Conductor—Composer

Concert—Recitals

Joint or Singly

Management

L. M. GOODSTADT

1402 Broadway New York



FRANCES ALDA Prima Donna Soprano

Metropolitan Opera House
New York

Management: FREDERIC SHIPMAN, 3835 Flournoy St., Chicago

BEATRICE FINE SOPRANO

605 WEST 142nd STREET NEW YORK

PHONE: 6554 AUDUBON

KOHLER VIOLINIST

Head of Violin Department
OBERLIN COLLEGE
Oberlin, Ohio

MAXIMILIAN PILZER VIOLINIST

Management:
ANTONIA SAWYER
Personal Address: 101 W. 115th St.

Tel 8832 Morningside

Metropolitan Opera
House, 1425 Broadway,
New York

CONCERTS CECILE RECITALS

AYRES PIANIST

For Engagements, Season 1913-1914, Address

HAENSEL & JONES AEOLIAN HALL NEW YORK

Wilfried Klamroth

Vocal Studios at
11½ West 37th Street
New York

The Art of Singing in All Its Branches

MYRTLE ELVYN

Renowned American
PIANISTE

Now Booking for
American Tour
1913-1914

Concert Direction

M. H. HANSON

437 Fifth Avenue New York

KIMBALL PIANO USED



The American Institute of Applied Music

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D. D., President 212 W. 59th St., New York City

The Faculty and Examiners

J. Rawlins Baker Fannie O. Greene Sara Jernigan Henry Schradleck
Mary Fiedeln Burt John Cornell's Griggs McCall Lenham Harry Rowe Shelley
Kate S. Chittenden Leslie J. Hodgson Dan. Greg's Mason Wm. F. Sherman
May I. Ditto Gust. O. Hornberger Paul Savage Katharine L. Taylor
Geo. Coleman Gow 27th SEASON R. Hunt'g. Woodman

Send for circulars and catalogues.

KATE S. CHITTENDEN, Dean

DAGMAR DE C. RUBNER PIANIST

Exclusive Management: Satorius & Rapp, 1 West 34th St., New York

A RUSSIAN CRITIC ON "BORIS"

Ivan Narodny Reviews for "Musical America" the Production of Moussorgsky's Opera at the Metropolitan—Finds Much to Praise Despite Departures from the Distinctively Russian Ideal

By IVAN NARODNY

IN Moussorgsky's historic composition, "Boris Godounow," as produced at the Metropolitan Opera House with great success, there was nothing new for me as a Russian musical critic, who had seen it played by various companies in Russia not less than ten times. There was nothing new, that is to say, except that it was given in Italian, a language that I do not understand, and also that the best romantic part of the opera, the scenes in Poland, was omitted from the American "Boris," making the whole seem flimsy in plot. But it was staged magnificently and acted very well for people not Russians and hardly knowing anything of Russian life and traditions. The orchestra was magnificent and the scenery was charming. Mr. Didur sang his part brilliantly and gave to it a strong national character. The principal women's parts were rather inferior in performance to the same parts as acted by Russians and the chorus was somewhat too foreign. By this I mean that, while it was excellent in its technic, the voices were lacking in the Russian timbre, especially the basses and sopranos.

I must give much credit to American audiences which have proved with their stormy approval that they appreciate spontaneously much more than the critics give credit for in their technical descriptions of the opera.

Although there is no apparent plot or thrilling love story in this Moussorgsky composition, yet it fascinates the audience from the very beginning to the end. But

what a pity that the Metropolitan managers did not give it in English, so that the audiences could have understood the meaning of the dramatic part, which now remains an absolute pantomime. This makes me an advocate of opera in English. And yet the music as a whole was so strong that it kept the audience intensely interested in the action till the very end. This interest was greatly aided by the effect of the scenery and costumes, very important factors in all the Russian operas.

"Boris Godounow" is one of the most popular classic operas in the Russian repertoire and ranks with "Russalka," by Dargomyjsky, and "A Life for the Czar," by Glinka. Those who have said that Moussorgsky has used Poushkin's libretto are mistaken. He has used only Poushkin's theme, and has made his own libretto, leaving much out and adding new scenes. Moussorgsky's power stands in the fact that everything in his work is an affair of the people. Boris is the only dramatic figure (with the exception of Dimitri), but it is not he but the masses that interest the audience most. To say that Moussorgsky's songs are folksongs, pure and simple, however, is a rude misconception. He has used only the themes and the style of the folk music and has created on those bases something of his own. The music of the orchestra and chorus, as well as of the solo parts, is all his individual creation.

Of course, the Metropolitan production of "Boris" was not Moussorgsky's own version but that edited by Rimsky-Korsakoff. In Russia, however, in most of the opera houses, it is given as Moussorgsky

wrote it and this version to me has always been stronger. Rimsky-Korsakoff has done his best in keeping his edited score true to the original, yet, being a man of great creative power himself, he has unintentionally "doctored" the work too much. It sounds more refined and academic, but has not that elementary grip which one obtains in the original work.

Moussorgsky intended that his opera should be the work of a man of the masses—the spontaneous expression of a true friend of the people, of whom he was one himself. In this respect he was an operatic socialist. The deep interest of the audience at the Metropolitan, to whom Russia is a semi-barbaric country, is proof enough that there is true genius in the work. It should serve as a good example in an age when everything tends to artificial effects and thrills for bored minds.

"BEGGAR STUDENT" REVIVED

Bubbling Melody of Millöcker's Score Again Exerts Charm

"How superior to our tastes in light opera were those of our fathers!" Such must have been the exclamation of thoughtful theater-goers who witnessed the revival of Millöcker's "The Beggar Student" at the Casino Theater, New York, beginning on March 22. This old Viennese operetta is being presented by the Gilbert & Sullivan Opera Company as a preface to its regular Spring season of works by the English masters. While "The Beggar Student" lacks the sparkling satire which Gilbert's librettos added to the Sullivan operas, still it presents such a continuous flow of bubbling melody as to put to shame many of the attenuated light opera scores of to-day.

Refreshing is the opportunity which the Millöcker score gives to its interpreters for good singing, and the male members of the cast take fuller advantage of this chance than do the women. One could scarcely ask for more spirited singing in light opera than that displayed by George Macfarlane, who lent his resonant voice and buoyant style to the title rôle. Arthur Aldridge again proved to be that desirable but seldom-found commodity—a real tenor in light opera—and his opening song with Mr. Macfarlane was one of the gems of the performance. De Wolf Hopper once more proved that he is an actual singing comedian and he sounded a few low tones which may not be in the register of some operatic basses on the other side of Broadway. Dramatic and physical charms, rather than many vocal excellences, were contributed to the production by Blanche Duffield, Kate Condon, Viola Gillette and Anna Wheaton. K. S. C.

Edmund Severn on Descriptive Music

Edmund Severn, the New York composer, violinist and lecturer, delivered his lecture on the rise and evolution of the descriptive idea in music on Thursday evening, March 27, at Woodhaven, L. I., with marked success. The illustrations included the performance by Mr. Severn of Saint-Saëns's "The Swan," Schubert's "The Bee," his own "Venetian Romance" and Bacchanal, Hubay's "Zephyr," Randeegger's "Pierrot" Serenade, Schumann's "Evening Song" and the Bazzini "Ronde des Lutins." Mr. Severn will repeat the lecture at Riverdale Hall, the Bronx, on April 8, and in Brooklyn on April 29.

Americans Make Debuts in Berlin

BERLIN, GERMANY, March 16.—George Riecks, a young American pianist, endowed with fine musical and intellectual qualities, made a highly successful début before a Berlin public to-day, assisted by Marie Deutscher, violinist. Mr. Riecks played the Chopin G Minor Ballade especially well and displayed a fine singing tone in Schubert-Liszt's "Du bist die Ruh." Miss Deutscher's big, warm tone and well-schooled playing did great credit to her teacher, Theodore Spiering. Mr. Riecks has begun studying with Howard Wells and for several years was a pupil of Jeanette Durno of Chicago.

Marianne Camblos Signs Contract for Next Season

Marianne Camblos, the young American singer whose range has caused her to be described as "contralto-soprano," will be under the exclusive management of Annie Friedberg, Metropolitan Opera House Building, for the season of 1913-1914. The present season, her first in the American concert field, has been successful. Miss Camblos is an enthusiastic believer in the cause of opera and song in the vernacular and sings English herself as readily as Italian, French and German.

Fritz Steinbach, the noted Bach conductor, of Cologne, has resigned the position of conductor of the concerts of the Berlin Society of Music Lovers, in which he succeeded Oskar Fried a year ago.

SERGEI Klibansky

Teacher of SINGING

(EIGHT YEARS CHIEF TEACHER AT THE STERN CONSERVATORY, BERLIN.)

Tone production, breath control, and complete preparation for concert and stage in English, German, French, Italian.

PRIVATE STUDIO
212 West 59th Street
New York
Telephone Columbus 2329

The Compositions of MARSHALL KERNOCHAN

JUST PUBLISHED

TWO SONGS
FOR MEDIUM VOICE
WORDS BY
ROBERT BROWNING

A SERENADE AT THE VILLA

ROUND US THE
WILD CREATURES

OTHER SONGS NOW BEING PROGRAMMED BY NOTED ARTISTS

SONG OF YLEN
WE TWO TOGETHER
(BOTH HIGH VOICE)

SMUGGLER'S SONG (KIPLING)
(MEDIUM VOICE)

PUBLISHED BY
G. SCHIRMER Inc.
THREE EAST FORTY-THIRD
STREET - NEW YORK

Telephone Schuyler 3715

Estelle Burns-Roure
Dramatic Soprano

Concerts, Recitals, Voice Culture
STUDIO, 225 West 80th Street, New York City
Representative, K. B. COLLINS, 225 W. 80th St.

The ANGELUS

and the standard pianos in which it is incorporated

THE highest and most impartial musical authorities have long recognized that the ANGELUS is the piano-player which permits of the highest personal musical expression and interpretation on the piano, equalling the most masterly hand playing. Let us consider the three pianos which are deemed worthy to be combined with the ANGELUS.

The KNABE PIANO

Essentially an artistic instrument and sought by those who demand the finest piano obtainable—by the highly trained musician, the virtuoso. Its magnificent tonal capacity, its highly perfected action and its exquisite design have made it universally known as "the world's best piano."

The EMERSON PIANO

Known far and wide as the "sweet-toned Emerson" because of its peculiarly appealing tonal qualities. Nearly a hundred thousand Emersons have been sold and there is no piano which can supplant it in the hearts of those who own and know it.

The ANGELUS PIANO

An instrument of splendid action and tone, especially built to receive the ANGELUS and to meet the more general demand in a player-piano. It offers by far the best value of any instrument in the market at its price.

There is a harmony of craftsmanship in the combining of these three pianos with the ANGELUS, which is of priceless value to the purchaser. Our ability and care to build the only perfect piano-player has been matched by the most able and unsparing effort on the part of the makers of these pianos to perfectly adapt them to receive the ANGELUS.

In all three instruments, the ANGELUS is the same. The wonderful *Phrasing Lever*, the most important aid to musical expression ever conceived, the *Melody Buttons*, the new *Graduating Melodant*, the *Sustaining Pedal Device*, the *Diaphragm Pneumatics* and the *Artistyle Music Rolls*, all indispensable features, are exclusive to the ANGELUS.

The full story of the ANGELUS artistic superiority can be learned only by years of association with it, and its best telling must be in realization by owners themselves after they actually possess and enjoy the ANGELUS.

Our Agent in your city will gladly demonstrate to you the unlimited musical possibilities of the ANGELUS and quote you liberal terms of payment with or without the exchange of your present piano. In CANADA the GOURLAY ANGELUS and ANGELUS piano

THE WILCOX & WHITE COMPANY

MERIDEN, CONN. Business Established 1877 Regent House, Regent St., London

MUSIC OF NEW YORK'S BOHEMIANS

A Striking Example of the Artistic Activities of America's Foreign Colonies—Opera and Concerts of National Character Constantly Produced by New York Bohemians, though General Public Hears Nothing of them—Music Purely for its Own Sake the Ideal

By IVAN NARODNY

THANKS be to MUSICAL AMERICA and its leading spirit, Mr. Freund, for opening its columns to a much neglected, yet exceedingly important side of American music—the musical life of various foreign colonies in this country! Since Americans are not Anglo-Saxons alone, but a mixture of the nations of the whole world, it is a sacred duty of every true believer in American musical life to know what is going on in these foreign colonies with which the national character is so closely bound.

Judging from the average New York daily papers there is nothing in music worth public attention that does not take place at Carnegie or Aeolian Halls, or at the Metropolitan or some of the first class theaters. For a New York music critic everything must be put first on certain bases of money or influence or he will never take the trouble to listen or to move his dignified pen. In so far, he absolutely ignores the fact that there is interesting musical activity in more than a dozen foreign colonies in this country and takes for granted that, if the audience be not composed of the members of conventional society, it is below public attention.

The music that is produced in America's foreign colonies is at least a spontaneous expression of emotions. There is little of the commercial element in evidence, still less of the conventional stiffness that one feels in the audiences in the gilded concert halls. And when one realizes that the music of the foreign colonies is produced and enjoyed not by people living in ease or having music for their profession, but comes exclusively from the hearts of working men and women and goes into the hearts of the same common people, it truly should inspire and stimulate every American to emulation. According to my general estimate there are about two millions of New York's population who live the life of the foreign colonies, and one of the noblest qualities that they have imported with themselves is the love of music, not as a social function but as something poetic and sacred.

Two Kocian Performances

One of the most striking incidents that brought me to realize the significance of the music of the foreign colonies was listening to the playing of Jaroslav Kocian, the famous Bohemian violinist, in a recent concert at the Bohemian Sokol Hall, East Seventy-first street. I had previously heard him at his Aeolian Hall concert, but I was startled at the great difference between the Kocian of the Aeolian and the Kocian of Sokol Hall. At the former, the artist was magnificent, but he was stiff and somehow

out of place. There was something lacking and he failed to grip the soul. How different when he played to his own countrymen! I have never heard anything more soul-



Male Chorus of the New York Bohemian Opera Company—Conductor Prusa Is Sitting in the First Row, Fourth from the Right

stirring than his performance of the Concerto of Dvorak, the Polonaise by Wieniawski and Nocturne by Chopin. He played with a fire, enthusiasm and ease that I had never seen displayed by his countryman, Mr. Kubelik, in spite of the latter's marvelous technic. All the stiffness of the Aeolian Hall concert had vanished and the virtuoso felt himself perfectly at home in every move. Between him and the audience was a warm telepathic relationship and he was twice as impressive as on the other occasion.

At that same Sokol Hall concert I heard also the singing of Mme. Josefina Burian and enjoyed greatly her simple Bohemian folksong and the air from the opera, "Two Widows—Dve vdovi," by Smetana, which she performed with much feeling and understanding. She was in her proper element. On the other hand, she would have done better if she had left out numbers like the air from Mozart's "Magic Flute" and that from "Hamlet" by Thomas.

Karl Leitner, one of the leading musical spirits of the Bohemian colony, accom-

panied both soloists with great understanding and finesse.

I was curious to know the history of Sokol Hall and asked Mr. Leitner of the musical doings of his countrymen here.

"The extent to which the Bohemians in this country, especially in New York, are lovers of music is indicated," said Mr. Leitner, "by the musical entertainments, concerts and recitals or operas and musical plays which they are continuously giving. There are two Bohemian concert halls, of which the other has a capacity for more than a thousand persons. Whenever there is anything produced at these places they are crowded. Music with us is not a commercial proposition, but an inspiration in our life spiritually."

"Our national composers are very interesting, especially those of the new school,

Hall during the Winter season. Some of them are grand, some comic operas. Mr. Prusa has been eight years the business manager, the conductor, the stage manager and the ballet master of his opera company, as well as the director of a mixed and a male chorus. During this time he has produced seven different grand operas, of which "The Bartered Bride," by Smetana, is known to the New York Metropolitan audiences. I asked Mr. Prusa to tell me something of his activities.

"I am interested in giving the colony the best of our national operatic creations with a company that consists exclusively of amateurs," he explained. "They are all people who work hard during the day. The girls are mostly employed in factories, offices, department stores or as maids in private houses. The men are working people, too. Their time for music is in the evenings or Sundays and sometimes working days when they have hired a substitute, whom they pay from their own pockets. They have to attend all the rehearsals and spend time and money with the sole ambition of showing their dramatic or vocal talent for the benefit of their audiences and their own enjoyment. Naturally, they need strong discipline and also understanding of their character. I have to train each one dramatically and vocally and finally make him or her realize that the whole affair is an ideal and an educational undertaking for which one can expect no material returns."

"And what do you get yourself for that tremendous amount of work?"

"Oh, well, I am satisfied with the gratitude of the colony, the cheers of my audience and a few dollars for working days lost, if the receipts are large enough after having paid the expenses." It seemed to me that if music should be presented to the masses in America in other cases in this same spirit it would not fail to awaken a higher understanding of the meaning of art and life.

I inquired of Mr. Prusa how he could work with soloists who may never have studied music systematically and how he got together his orchestra.

The Soloists

"Most of our soloists," he said, "have, as a matter of fact, had a more or less systematic musical education, as for instance, the wives of some well-to-do members of the colony or their children, and they are cast for certain rôles, which they study under my personal coaching. They are not paid. Miss Destinn and Mr. Burrian were both ready to take part in our operas for nothing, but the Metropolitan Opera Company demanded one thousand dollars for each artist per evening, and so we got along without any professional soloists. The orchestra is composed of musicians, mostly Bohemians, who also do not look for remuneration. Only those of them are paid whom we cannot get from our own colony. Our orchestra is the best part of our undertaking, although our chorus and ballet are not inferior. Even the people who visit the Metropolitan and the artists of the latter, after having attended our performances, have complimented us very highly."

"As to the costumes and scenery, we arrange all that in our own colony. Our fellow-countrymen act as tailors, carpenters, painters and artists, for most of our productions depict Bohemian life, which they know far better than any regular stage specialists, who would charge ten times more for the same work, and yet produce things that would lack national atmosphere. Thus our scenery and costumes cost proportionately ten dollars, where the Metropolitan Opera would have to pay one hundred. And we are grateful to the Bohemian newspapers, which give all the space we need for nothing and whose editors do everything in their power to help us along."

Some of the Successes

Mr. Prusa told briefly of his repertoire and his failures and successes in this country. He spoke very highly of "Hubetchka," by Smetana, and "The Jolly Peasant," by Leo Fall, pieces which have a strong popular appeal. He showed me the score of his next year's novelty, "Vstudni," by Blodek, that has created a sensation in Prague.

"We shall keep MUSICAL AMERICA informed next season of all our operatic performances and shall feel very grateful to have notice taken of our affairs," he said by way of farewell.

There are two hundred thousand Bohemians in America, all more or less musical. Their performances should not be judged so much for brilliancy of technic as for the enthusiasm, energy and musical feeling of the performers.

An afternoon of compositions by John Adam Hugo was announced for April 3 at the New Assembly, New York, with the composer at the piano and Roland Meyer, violinist, and Jacques Renard, cellist, as assisting artists.

RUSSIAN PIANO MUSIC

3 Vols. Each \$1.00

These books of Russian Piano Music cover practically the entire range of Slav piano music, as expressed in the compositions of Tchaikowsky; of Cui, the soldier-composer; of Liadow, whose piano compositions are characterized as "technically difficult but of elegant and distinguished originality"; of Arensky, and of others who have identified themselves prominently with the neo-Russian movement. Edited and compiled by Louis Oesterle, these volumes represent by far the best collection of Russian piano music available.

RACHMANINOFF ALBUM

EIGHT FAVORITE PIECES

Edited and fingered by Louis Oesterle and others .75

CONTENTS.

BARCAROLLE in G minor, Op. 10, No. 3.	PRELUDE in C sharp minor, Op. 3, No. 2.
ELEGIE in E flat minor, Op. 3, No. 1.	PRELUDE in G minor, Op. 23, No. 5.
MELODIE in E, Op. 3, No. 3.	SERENADE in B flat minor, Op. 3, No. 5.
POLICHINELLE, Op. 3, No. 4.	VALSE in A, Op. 10, No. 2.

The qualities which characterize the piano music of Rachmaninoff—"an instinctive melodic beauty, latent harmonic richness, and restless rhythmic individuality"—are clearly revealed in the compositions collected in this volume. The book forms an interesting supplement to the volumes of Russian piano music also issued at this time.

3 E. 43d Street G. SCHIRMER (Inc.) New York

ARTHUR PHILIPS

(LONDON OPERA COMPANY)

BARITONE
MGT.

Foster & David
500 Fifth Ave., New York

Another very active man is the conductor of Bohemian opera in New York, Rudolf Prusa, by profession a pianist. These operas are usually given at Sokol

The Opera Productions

FROM "MUSICAL AMERICA" READERS

Lack of Orchestral Scores at the New York Public Library

To the Editor of MUSICAL AMERICA:

It seems but proper that your large reading public should be made acquainted with a condition that exists to-day in New York City and which is surely acting in no way for the good of the great number of music-lovers whose financial equipment is limited.

The New York Public Library, an in-

stitution whose public importance it would be futile to deny, is exhibiting an attitude toward building up its musical library that is quite unusual in a civic enterprise. As is known, there is a room on the third floor of the main branch at Forty-second street and Fifth avenue, where one may find opera scores, books on music, etc. The room is very small and a great amount of material is necessarily crowded into its limited space.

It has come to the writer's notice that

there is a woeful lack of orchestral scores in the collection, that though many operas are to be found in piano reduction, one may look only at the Wagner "Ring," "Tristan," "Die Meistersinger" and a few other works in orchestral score. There is no need for a public institution's having on hand piano scores at this late day, for most of them are to be had at most moderate rates in popular editions. But the matter of orchestral opera scores which are costly in every case, needs consideration.

There are many music students in a great city like New York who are in actual need of examining the scores of modern composers and it is the duty of such an institution as the New York Public Library to appropriate sums of money to purchase these modern scores. In a recent case this institution refused to purchase an orchestral score of the masterpiece of one of the greatest composers of all time, simply because its publishers, who had brought forward this edition in small size at a reduced net price, were unable to grant the library a discount which it claims it receives on all its purchases.

Let the authorities of this institution devote more money to the acquiring for its readers of musical art works and less to placing on its shelves the popular novels of the day!

PRO BONO PUBLICO.

NEW YORK, N. Y., March 26, 1913.

Music Teachers in Public Schools

To the Editor of MUSICAL AMERICA:

Will you allow me a word of comment on "Musician's" letter in your issue of March 15? Perhaps he did not mean to be too sweeping in his condemnation of teachers of music in the high schools, but his challenge to "see the type of individual appointed by the Board of Education to do this work" is an implied disparagement not altogether justified.

As a fellow-teacher I have been associated in the past ten years with three music teachers in one high school; I have some acquaintance with musicians and musical people outside of school; in character and ability the music teachers I have known are first rate. They are doing, I believe, as well as it can be done the job that is put before them. If you do sometime observe the type of individual appointed for this work I hope you will meet some specimens of the sort I am acquainted with.

Most of "Musician's" criticism, however, was pointed at the plan and method of the music work in the high schools. I am only an amateur and am not competent to speak with authority on that. I have, however, believed for a long time that the musical interest of many pupils, especially boys, would be increased if more attention was given to playing orchestral instruments. I will not go into the reasons for or against such a plan, but it is obvious that if a sixteen-year-old boy doesn't happen to have much voice and is too poor to buy instrumental lessons his music training must consist mostly of listening.

Yours very truly,

HENRY W. KEIGWIN.

Mt. Vernon, March 29.

Dannreuther Quartet Still Active

To the Editor of MUSICAL AMERICA:

It has recently come to my knowledge from several quarters that some ill-disposed person is spreading the report that my quartet is no longer existent. Such a rumor might do us great and undeserved harm, and I therefore beg of you to do me the favor of contradicting it at your earliest convenience. The enclosed will furnish at least partial evidence that we are still very much alive.

Very truly yours,

G. DANNREUTHER.

New York City, March 26, 1913.

[The enclosures referred to in the above letter are programs of concerts given by the Dannreuther Quartet at the Manual Training High School, New York, on February 2; at "Wykeham Rise," on Monday, December 2, 1912; at Vassar College on November 8, 1912, and an announcement of a concert to take place at Columbia University on April 9.]

Praise for Mr. de Guichard's Article

To the Editor of MUSICAL AMERICA:

I cannot praise too highly the editorial policy of MUSICAL AMERICA in publishing such an article as Arthur de Guichard's "Problems of the Pianist." I hope that you will encourage this man to further effort, for I feel that he has something to say that is worth while. Yours,

DAVID MANNES.

181 West 75th Street, New York, March 26, 1913.

Who Are the "Ten Greatest Tenors"?

To the Editor of MUSICAL AMERICA:

The writer, who is a constant reader of your valuable magazine pertaining to musical topics, wishes to submit to you the

names of those who, in his opinion, are the ten greatest tenors of the present time, operatic or otherwise. I cheerfully invite criticism. The list is given in alphabetical order:

Alessandro Bonci, Enrico Caruso, Edmond Clément, Florencio Constantino, Charles Dalmorès, Orville Harrold, Riccardo Martin, John McCormack, Leo Slezak, Giovanni Zenatello. Yours truly,

GEORGE W. LEWIS.

Brooklyn, March 4, 1913.

FREE NEW YORK RECITALS

Board of Education Announces Sunday Series for April

To provide New Yorkers with additional opportunities to hear good music free, the Board of Education has announced a program of Sunday afternoon recitals in the auditoriums of such high schools as have been equipped with organs.

The first recital will be in the De Witt Clinton High School, Tenth avenue and Fifty-ninth street, on April 13, and as soon as possible others will be given in Morris High School, Boston road and 165th street; Eastern District High School, Brooklyn, and the Manual Training High School, Brooklyn.

Dr. Henry M. Leipziger, supervisor of lectures, who heads the movement, announces that he is completing arrangements for a special series of Sunday concerts by the Harmony Glee Club of thirty-five male voices and seven soloists, to be preceded by a lecture by A. Ludwig. The subject will be the songs of Stephen Collins Foster. The first concert will be given in the Manual Training High School on Sunday, April 6, and will be repeated on April 13 in the Morris High School. On Sunday, April 20, the auditorium of the city's latest high school, the Washington Irving, will be the scene of the third concert.

Dr. Frank R. Rix, director of music in the city schools, conducted the choruses of the city high school girls at the public concerts this week. The soloists for the week were Marie Stoddart, soprano, and Frank Wheeler, bass.

THE FOLLOWING ARTISTS OF THE Chicago Grand Opera Co.

ANDREAS DIPPEL, General Manager
can be engaged for Concerts, Recitals,
"At Homes" etc., by addressing
JULIUS DAIBER Auditorium Theatre CHICAGO

Julia Claussen
Celebrated Swedish Mezzo-Soprano
of the Royal Opera House, Stockholm

GUSTAVE
Huberdeau
BASS-BARITONE

Helen Stanley
SOPRANO

Helen Warrum
SOPRANO

MARGARET
Keyes
Contralto
Concerts,
Oratorio,
Recitals.
Management:
WOLFSOHN BUREAU, 1 W. 34th St., New York

George Hamlin
TENOR
Chicago-Philadelphia Grand Opera Co.
Address, JULIUS DAIBER
Auditorium Theatre CHICAGO

Pacific Coast Tour
(March and April)
Direction, Alma Yodisch, 3836 Wilton Ave., Chicago



LILLIAN WIESIKE

SOPRANO

First visit to America May and June.
(Concert engagements Indianapolis,
Minneapolis, etc., etc.) Still available
for a limited number of bookings.

Address: New York Office—Musical America
505 FIFTH AVENUE

MAESTRO FRANZ EMERICH

AND

MAESTRA TERESA EMERICH

ITALIAN SCHOOL OF BEL CANTO

Opera and Concert

Some famous pupils:

Margarete Matzenauer	Charles Dalmorès	Adamo Didur
Marguerita Silva	Cav. Mario Sammarco	Francis MacLennan
Florence Wickham	Putnam Griswold	Heinrich Hensel,
		Dramatic Tenor of Hamburg

Italian, French, German and English.

BERLIN W., NICOLSBURGER PLATZ 1. Tel. Pfalzburg 2067



Study vocal art at home under the world's greatest singers

You might go to Paris, or any of the great musical centers of Europe, to hear and study the great operas, but you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists, than is afforded you by the

Victor Red Seal Records

Copy's Brothorn
MELBA

They bring to you, right in your own home, the actual voices of Caruso, Amato, Calvé, Dalmorès, Eames, Farrar, Gadske, Gerville-Réache, Gluck, Homer, Journet, Martin, McCormack, Melba, Plançon, Sammarco, Schumann-Heink, Scotti, Semblich, Tetrassini and Witherspoon, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victor-Victrola.

Write for the Victor Record Catalog, with pictures of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Records played with Victor Needles—
there is no other way to get the unequalled Victor tone.



ST. PAUL CLUB HEARS "RECIPROCITY" CONCERT

Program of Much Charm Given in Series
That Is Helping to Unify Minne-
sota Musical Interests

ST. PAUL, MINN., March 27.—With Clara Williams, soprano, representing the Thursday Musical of Minneapolis in a "reciprocity program" before the Schubert Club yesterday afternoon, the concert was given the stamp of true artistry. A voice of rare quality, flexible and even throughout a good range, delicate fancy and intellectual poise gave to the singer's first number Handel's "Lusinghe piu Care" from "Alessandro," a wholesome charm which pervaded as well, the German songs which followed, "Der Nussbaum," Schumann; "Meine Liebe ist grün," and "Wiegenlied," Brahms; "Verborgenheit," Wolf; "Heimliche Aufforderung," Richard Strauss.

Not less charming was Miss William's singing of a group of songs in English, each one a beautifully finished voicing of poetic imagination. Cadman's "Moonlight Song," Rachmaninoff's "Lilacs," Grieg's "Sunshine Song," Spross's "Come Down, Laughing Streamlet," and Ware's "Sunlight Waltz" comprised the group.

Mrs. James A. Bliss, called upon to play accompaniments, at a late hour, without rehearsal, was sympathetic and responsive, acquitting herself with equal credit with Norma Williams, violinist, in the following enjoyable group: "Pierrot" Serenade, Randegger, Jr.; "Orientale," Cesar Cui; "Valse Triste," Sibelius; Pavane, Kriesler.

Musicianship and personality gave the savor of genuine satisfaction to Kate Work's performance of a Handel Chaconne arranged by d'Albert, qualities that were not absent in the pianist's sensitive appreciation of the Chopin temperament in the Preludes Nos. 20, 1 and 7, nor in the well met technical requirements of Liszt's Concert Etude in D Flat.

The "reciprocity programs" of the clubs of St. Paul, Minneapolis, and Duluth are serving an admirable purpose in unifying the musical interests of the State.

A second concert during the week for which the Schubert Club stood sponsor was that given by members of its Student's Section in Dyer's Hall. Mrs. C. A. Meyerhauser, an accomplished singer, made an

excellent impression in a group of songs of varied character, including "Dolce Amor, Hundato Dio," Francesco Cavalli; "Welkin," Weingartner; "Damon," Max Stange; "The Star," James H. Rogers. Martha Reichus also created a favorable impression in her singing of the two old Italian numbers, "M'ha preso alla sua ragione," Paradies (1710), and "Lasciatemi Movire," Monteverde (1568). Emily Barron exercised the freedom of a pleasantly flexible voice in the aria, "Ah! Fors e lui," from Verdi's "La Traviata" and Florence Howard was well received in a Madrigal by Syms, "Spring's Awakening," by Dudley Buck, Burleigh's "Jean" and Foster's "Rose in the Bud." Marie Ackerlund, a young violinist, manifested talent and a considerable degree of accomplishment in Wieniawski's "Legende" and a Mazurka de Concert by Musin.

The pianists of the occasion were Jean Ellerbe, who played the first movement of Beethoven's C Major Concerto, Op. 15, with Mrs. Madden at the second piano; Verna Wieniawski appearing in a Heller transcription of Mendelssohn's "On the Wings of Song" and Helen E. Moore, whose numbers were Chopin's Valse in A Flat, the Preludes Nos. 20 and 7, Op. 28, and the Etude, Op. 25, No. 9.

F. L. C. B.

MME. ARNAUD'S RECITALS

Her Singing of Old French Songs Delights Many Audiences

Mme. Anna Arnaud, formerly in charge of the French department of the Metropolitan Opera House School, is now devoting her time to recital work and teaching. Mme. Arnaud's successes in opera, especially in "Carmen" and "Mignon," have made her known both in France and this country, and as a singer of French songs she has established a unique place for herself. She has given many successful and charming recitals of songs of the French Provinces of the sixteenth, seventeenth and eighteenth centuries, one of which took place recently at the Tuileries in Boston, the program consisting of the following:

"En Revenant des Noces" (Normandie), "Le Femme du Marin" (Saintonge), "Le roi a fait battre tambour" (Saintonge), "Mort de Jean Renaud" (Seventeenth Century), "Marion s'en va à l'ou" (Auvergne), "Anne de Bretagne" (Bretagne), "N'y a rien d'aussi charmant" (Anjou), "Colinette," "La Rencontre" and "Sauter la jolie blonde" (Seventeenth Century), "Les Belles Manières" (Eighteenth Century), "Le curé de Pomponne," "Ertrez la belle en vigne" and "Les Hazards de la Garde" (Nineteenth Century).

George Hamlin Scores Success in "The Jewels" in San Francisco

[By Telegraph to MUSICAL AMERICA.]

SAN FRANCISCO, March 29.—George Hamlin won a pronounced success in to-night's performance of "Jewels of the Madonna," in the rôle of Gennaro. Unbounded enthusiasm was shown for him, and success is assured him on his reappearance before a San Francisco audience. VINCENT.



Mme. Anna Arnaud

ACTIVITIES IN CHICAGO'S CONCERT WORLD

CHICAGO, March 31.—An attractive evening of song was given Monday, March 24, at the MacBurney Studios by Helen Manchec Barnett, soprano, and Walter Diederich, tenor, assisted by William Lester, accompanist. Mrs. Barnett displayed a praiseworthy command of vocal technique and excellent interpretative abilities. Her numbers included a group of Schumann songs, the "Vissi d'Arte" from Puccini's "Tosca," and "Depuis le jour" from "Louise." Mr. Diederich sang with sincere feeling for emotional values. William Lester played artistic accompaniments.

The Columbia School of Music presented the school orchestra, Ludwig Becker, conductor, and Ella Thompson Johnson, pianist; Rhea Dorothy Lynch, violinist, and Harry Allen Leichter, baritone, in a recent concert at the Whitney Opera House. The program included the Fourth Symphony of Mendelssohn, Tchaikowsky's Serenade, "Dio Possente," from "Faust," by Gounod; Symphony "Espagnole," by Lalo, and Liszt's Hungarian Fantasia.

An interesting program was given at the McCabe Memorial M. E. Church, Thursday evening, by Walter Brauer, cellist, assisted by Elsie K. Haines, pianist, and Mildred Goodfellow, soprano. Mr. Brauer is a young cellist of unusual ability, having excellent technical equipment and genuine musical feeling. His numbers included a Sonata by Corelli-Lindner, Goltermann's Concerto in A Minor, Concert-Polonaise by Popper, "Wiegenlied," by Oskar Bruckner, and the Bohemian Symphonic Variations. Miss Goodfellow sang songs by Massenet, Woodman and Hugo Wolf. Miss Haines is a very talented young pianist, who ap-

peared both as soloist and accompanist. Her numbers by Chopin and Moszkowski were brilliantly played.

Since her return to Chicago, after a period of study with King Clark in Berlin, Louise Burton, soprano, has appeared in a number of recitals. Miss Burton has recently opened a studio in the Fine Arts Building and will give a recital April 18 in the Fine Arts Theater.

Marie White Longman, contralto, appeared in recital before the Amateur Club of Peoria recently with great success.

Tuesday evening, April 1, a musicale will be given at the studio of Theodore S. Bergey in the Fine Arts Building, in honor of one of his pupils, Laura Barrough. An interesting program is being arranged.

The Chicago Musical College concerts which have taken place in Rehearsal Hall during the last week included two recitals by pupils of Mrs. Florence Carbury, of the Expression Department, piano recitals by pupils of Pauline Houck, Mrs. Eleanor Rupp and Mrs. Inga N. Brown, and a vocal recital by pupils of Mrs. Ellen Kinsmann Mann. A recital by artist and post-graduate class students of the school of expression, with Marguerite L. Wickes at the piano, will be given in Rehearsal Hall, April 12.

Beginning Saturday morning, April 5, Maurice Rosenfeld, of the Chicago Musical College, will begin a series of lectures which will extend throughout April. Mr. Rosenfeld's subject for Saturday will be "Das Rheingold" and "Die Walküre," with musical illustrations by Kurt Donath, tenor; Burton Thatcher, baritone, and Sol Alberti, pianist. MILDRED GOODFELLOW.

OGDEN-CRANE VOCAL EVENING

"Persian Garden" and American Songs
Features of Program

Most attractive was the picture presented on the stage of Aeolian Hall, New York, March 29, when the Ogden-Crane Singers, most of whom were young women, seated themselves for an evening of music under the direction of Mme. Ogden-Crane. In the center of the group was a table for the depositing of the singers' floral offerings, and this was almost entirely hidden by flowers by the time the program was finished.

As the culminating feature of the program, Mme. Ogden-Crane had prepared an excellent performance of Liza Lehmann's cycle, "In a Persian Garden," the quartet being composed of Hattie Diamant, Ada Brown, Norman Stevens and William Brandon. Another point of interest was the inclusion of a number of American songs, with Mary Helen Brown's "Spring Greeting" sung by Bessie Holmes, and four of Hallett Gilbert's compositions presented: "Spring Serenade," delivered by Lida White; "Spanish Serenade," by Leila Baskerville; "In the Moonlight, in the Starlight," by Edna Stoeker, and "Ah, Love But a Day," interpreted brilliantly by Mme. Ogden-Crane herself.

Personal charm of singer and accompanist marked the presentation of Oscar Meyer's "Vor Sonnenaufgang," by Marie Louise Morrison, with Cecilia Woods at the piano. Other pupils exhibiting talent and intelligent training were Selma D. Heyman,

twelve-year-old Frances Schoppe, Lillian Bollow, Cathryn T. Malone, Florence Sears, Alice Taft, May Glenn, Daisy M. Dyke, Agnes Patterson, Evelyn DuBois, Frank Malone and Mary Aumock. Assisting were Oswald Bernard, violinist, and Edith Blauth, accompanist. K. S. C.

Mefistofele's "Boito"

"In the list of works to be staged at Covent Garden this season we have seen mention of 'Boito.' This, of course, says a sarcastic contributor to the London Telegraph, 'is the opera written as a recreation by that well-known composer, Mefistofele, when he got tired of dancing attendance on Faust.'"



ADRIANO
ARIANANI

The Italian Pianist
American Tour

JANUARY - MAY, 1913

Management, Haensel & Jones
Aeolian Hall, N. Y.
Chickering Piano

D. A. CLIPPINGER'S
**Summer Institute
For Singers**

Five weeks, June 30th—Aug. 2d

SEND FOR CIRCULAR

Address: D. A. CLIPPINGER
410 KIMBALL HALL, CHICAGO

Alice **NIELSEN**

Prima Donna Soprano

IN SONG RECITALS

Personal Management

CHARLES L. WAGNER

Commercial Trust Building
41st St. and Broadway NEW YORK

HAROLD BAUER

IN AMERICA
SEASON
1913-14
MASTER
Loudon Charlton

PIANIST
MASON &
HAMLIN
PIANO
USED



SOPRANO

Recitals, Concerts
Instruction

M
I
N
N
A

KAUFMANN

Studio, 866 Carnegie Hall, New York

Management: ANTONIA SAWYER, 1425 Broadway, New York City

HEINRICH
MEYN
The Bel Canto
BARITONE
SONG RECITALS
A SPECIALTY
M. H. Hanson, Mgr.
437 Fifth Ave.
Vocal Studio, 150 West 59th St. Tel. 5493 Columbia

FREDERICK
LAMB
Teacher of Singing
STUDIO, PIERCE BUILDING BOSTON

AVAILABLE FOR CONCERTS
LAMBERT MURPHY
TENOR
Metropolitan Opera Co.
WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York

AUGUST
Cottlow
A REICHS STR. 103 BERLIN
Steinway Piano Used

REGINA VICARINO
COLORATURE SOPRANO



"Whenever Vicarino sings, it is \$7.00 opera."—Harvey Wickham, in San Francisco Chronicle, Feb. 5, 1913.
"Vicarino serves as a model in tone production."—Thos. Numan in San Francisco Examiner, Jan. 28, 1913.
"The greatest colorature soprano heard in San Francisco since the triumphant days of Sembrich, Patti, Melba and their class."—Alfred Metzger in Pacific Coast Musical Review, Feb. 8, 1913.

Exclusive Concert Management:
HAENSEL & JONES, Aeolian Hall, New York

MAX BENDIX

Late Conductor Metropolitan Opera
Vocalists Coached in Opera Roles and Songs
Violin Instruction

Studio: 450 Madison Avenue,
Corner 50th Street NEW YORK

ETHEL CONNELLY
CUTLER
SOPRANO
School of Singing
Song Recitals
Exponent of Dora Duty Jones
Method of Lyric Diction
427 Fine Arts Bldg., Chicago

Walter Henry Hall

Conductor Choral Music at
Columbia University

Mr. Hall may be engaged as a COACH for
CHURCH and ORATORIO SINGERS

Address: 49 Claremont Ave., New York City

Instrumental Works by
CELESTE D. HECKSCHER
 PIANOFORTE AND VIOLIN
 In the ForestPrice, \$1.50
 PIANOFORTE AND VIOLONCELLO
 Romance, Opus 8.....Price, \$1.20
 PIANOFORTE
 Old French DancePrice, 75 cents
 Au FondPrice, 75 cents
 Impromptu, opus 6.....Price, 80 cents
 Valse Bohème, opus 10.....Price, 80 cents
 HARP AND STRINGS
 Old French Dance. MSS.
 H. W. GRAY CO. (NOVELLO & CO.)
 21 East 17th Street New York

DAVID DUBINSKY
 VIOLINIST
 2502 N. 17th St. Philadelphia, Pa.

ANGEL AGNES CHOPOURIAN
 Dramatic Soprano
 Concert—Oratorio—Recital
 Dates now booking Season 1912-13
 Personal Address: 39 West 94th Street, New York City
 Telephone 3993 Riverside

ISIDORE LUCKSTONE
 TEACHER OF SINGING
 Répertoire
 153 West 76th Street, New York City
 Telephone, Schuyler 7493

MME. E. B. de SERRANO
 Teacher of OLIVE FREMSTAD
 MME. CHARLOTTE MACONDA
 LUCILLE MARCEL
 CAROLINE MIHR-HARDY
 Voice Culture, Repertoire
 430 W. 57th St. Phone 6641 Columbus

Laura Tolman
 Violoncellist
 Recitals Concerts
 For terms address:
 MUSICAL AMERICA
 505 Fifth Ave., New York

Byford Ryan
 THREE YEARS LEADING TENOR
 OPERA COMIQUE, BERLIN
 VOCAL STUDIO
 28 West 63rd Street :: :: New York

LILLIAN SHERWOOD NEWKIRK
 SOPRANO—Voice Culture
 (Italian Method) 1425 BROADWAY
 Wed. and Sat., New York
 Mail Address:
 11 Morgan Avenue Norwalk, Conn.

The Sternberg
 SCHOOL OF MUSIC, INC.
 Music Taught in All Its Branches
 Fuller Bldg., 10 S. 18th St., Philadelphia
 H. E. Newlin, Secretary
 Constantin von Sternberg, President

J. COURTLAND COOPER
 VOICE
 BERCHTESGADENERSTR. 35, BERLIN

Mme. TORPADIE
 Voice Culture
 Studio 807-808
 CARNEGIE HALL, NEW YORK

DAN BEDDOE
 TENOR
 Season 1912-1913 in America
 Exclusive M'gt.: R. E. Johnston, 41 St. and Broadway, N. Y.

HENRY GIDEON
 LECTURE RECITALS
 Composer, Organist, Accompanist, Coach
 680 Commonwealth Ave., Boston, Mass.

SYRACUSE ENCOURAGES ITS OWN ORCHESTRA

Audience of a Thousand Gives Hearty Support to Patrick Conway's Instrumental Body

SYRACUSE, N. Y., March 26.—An effort is being made here to launch a symphony orchestra. The small orchestra under Patrick Conway's direction is meeting with substantial encouragement in connection with its occasional Sunday concerts at the Central High School this winter. Local artists have assisted and the programs have been highly successful.

The Morning Musicals have shown particular interest in this orchestra and last Wednesday engaged it to play at one of the regular morning recitals. An enthusiastic audience of a thousand persons attended.

Morton Adkins, baritone, of the Aborn Opera Company, sang the "Pagliacci" Prologue, and as an encore the "Toreador" song from "Carmen," with orchestral accompaniment. His best work, however, was done in a group of songs, accompanied by Harry L. Vibbard, pianist. These were sung delightfully.

At this concert Mrs. John L. Clancy sang *Elsa's* "Dream," from "Lohengrin," with good effect, and Harriett Fitch played the Rubinstein D Minor Concerto, scoring a decided success.

Sunday evening a benefit concert arranged by Mrs. Charles Ball and Kendal Peck was given for the Symphony Orchestra at the Empire Theater. This concert was not only notable for the splendid work of the orchestra, but it also served to introduce Eloise Holden, of this city, to the public as a professional singer. She has been studying for some time in New York and her performance on this occasion showed the excellence of her training. She sang *Micaela's* aria from "Carmen" with orchestra, and a group of songs with Joseph Maerz at the piano. Harriett Fitch again displayed her admirable qualities in her playing of the Liszt E Flat Major Concerto. Professor Kuenzlen, of this city, conducted two of his own compositions. The size and enthusiasm of the audience proved the loyalty and interest of the Syracuse musical public in its own musical talent. L. V. K.

PRESENT HUHNS "THE DIVAN"

Quartet of Prominent Singers Gives Attractive Concert in Flushing

Bruno Huhn's Cycle Quartet appeared at Flushing Lyceum, Flushing, N. Y., on Wednesday evening of last week in a program devoted to a miscellaneous first part, second half devoted to Mr. Huhn's cycle, "The Divan."

The quartet, which enlists the services of Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone, united in Hadley's "O Lady Mine" as an opening number. The four singers also sang individual groups, Miss Welsh songs by Hildach and Chadwick and Huhn's "Unfearing," Mr. Wells his own "The Dearest Place," Lohr's "Old Doctor Macginn" and Campbell-Tipton's "If I Were King," Mrs. Gould Saar's "The Little Gray Dove," Ware's "Mammy's Song" and Ronald's "The Rosy Morn," while Mr. Rogers chose Purcell's "Nymphs and Shepherds," Sinding's "Sylvain" and Lohr's "The Ringers."

Mr. Huhn's presence at the piano added to the interest in the performance of "The Divan," one of his finest works. It made a profound impression and was applauded with enthusiasm. The singers sang it with finish and spirit and delivered it to advantage. Singers and composer were recalled numerous times at the close.

Jonas Pupil Begins Career Auspiciously

BERLIN, March 17.—Lois Brown, a pupil of Alberto Jonas, of Berlin, is one of the latest additions to the little army of successful virtuosi trained and brought out in public by that famous pianist. Miss Brown has just appeared with orchestra in Glogau, Germany, and scored an immediate and emphatic success. She is to be heard in April with the symphony orchestras of Breslau and Mannheim, and will make her debut in Berlin next fall. O. P. J.

Salt Lake Children in Praiseworthy Choral Program

SALT LAKE CITY, March 20.—There was a capacity house at the Salt Lake Theater last Saturday evening to greet the 500 children who took part in the annual St. Patrick's Day concert given for the benefit of St. Ann's Orphanage. The program was one of the best amateur performances ever put on in the city, and all of the little folks deserve much credit. The affair was under the able direction of Nora Gleason, organist and choir director at St. Mary's Cathedral and one of the city's best-known

musicians. The choruses were strikingly costumed, carrying out the shamrock idea. All the chorus work was well balanced and showed careful training. The most effective number was a tableau, "The Star-Spangled Banner," sung and posed by forty-eight young girls. Special mention should be made of the solo and ensemble dancing. In addition to the 500 children who took part a number of local artists, including the Saxophone Quintet—P. P. Grady, baritone; Mrs. Edward McGurkin, harpist, and Pluma Purcell, reader—lent their assistance toward making the concert a success. Z. A. S.

THE FALK-FISCHER TOUR

Violinist and Pianist Warmly Received by Audiences in Texas

Reports from the daily papers of Fort Worth, San Antonio and Houston, Tex., indicate that Jules Falk, the violinist, and Arthur Fischer, pianist, have been winning a series of successes lately. In Houston Mr. Falk's personality and musicianship made a distinctly pleasing impression. In Haydn's Sonata in G Major both artists were recognized as interpreters guided by sound musicianship and in the Mendelssohn Concerto in E Minor they were accorded an especial round of applause for the excellence of their work. The shorter numbers were also greeted with enthusiastic appreciation.

Mr. Falk's technical finish and warm tonal effects were the object of admiration in Fort Worth and Mr. Fischer was acknowledged as a pianist of rare ability.

The Falk-Fischer recital at the "Grand" called for appreciative comment in the local press. Bach's E Major Concerto apparently had a lucid revelation. Applause was frequent throughout the presentation of the program.

New Bedford, Mass., has a handmaster in George Hill, now eighty-one years old, who studied music with Johann Strauss as a fellow pupil in Vienna and played in the orchestra at Munich under von Bülow, with Wagner frequently directing the rehearsals.

"CHILDREN'S CRUSADE" SUNG IN MILWAUKEE

Two Hundred and Fifty Public School Pupils a Part of Big Chorus—Widely Known Soloists Appear

MILWAUKEE, Wis., March 26.—The concert season of the Milwaukee Musical Society was closed Monday night at the Pabst Theater, when Gabriel Pierné's musical legend, "The Children's Crusade," was given by 250 public school children, four capable soloists, a quartet of coryphees, a mixed choir of 160 and the Chicago Symphony Orchestra, under the direction of Herman A. Zeitz. The entire assemblage towering up high to the back of the stage made an imposing appearance. The performance as a whole was, though somewhat lacking in finish, a big, worthy, interesting one, admirably balanced in the main, well intentioned and carried out by the musical forces. The remarkably brilliant orchestration was splendidly played by the Chicago symphony men. Notable during the rendition were the phrases sung by a double quartet of women's voices, the singers being Mrs. E. W. Wallschlaeger and Mrs. F. H. Hagerman, first soprano; Magdalena Pfeiffer and Nora W. Gruettner, second sopranos; Gertrude Biersach and Charlotte Peege, first altos; Mrs. Martha Dehm and Francis Lyon, second altos. Mabel Sharp Herdien distinguished herself in the solo part of *Alain*. Marguerite Lemon also displayed a good, rich soprano of good range, in the rôle of *Allys*. Marion Green made most of the brief baritone parts allotted, and George Harris, as the narrator, utilized his rather exceptional tenor voice to advantage. Mrs. F. H. Hagerman sang the rôle of the *Mother* well. The entire performance, notwithstanding the augmented vocal material at Director Zeitz's disposal, was at times lacking tonal balance as is essential to such a lucid exposition, was not only a splendid achievement but a credit to Director Zeitz as well as to his singing ensemble.

Richard Strauss has renewed his contract with the Berlin Royal Opera for two years.

Gordon's Graded Piano Course
 9 Grades (8 Now Ready) 50c. each
 AN OPINION
 Dear Sir: I have carefully examined the "Gordon's Graded Piano Course" and find many things which have been overlooked in the many courses now on the market. I predict for it an enthusiastic reception by conscientious teachers and will use it myself whenever opportunity presents itself. Yours sincerely,
 ALBERTO HIMAN.
 Send for Circulars Sent on Selection
 Special Prices to Teachers
Hamilton S. Gordon 141 W. 36th St., NEW YORK

GEORGE HARRIS, JR. TENOR
 SOLE MANAGEMENT: MARC LAGEN, 500 FIFTH AVENUE, NEW YORK
 Teacher of JEAN DE RESZKE'S Method—Coaching in Songs
 ADDRESS: 65 CENTRAL PARK WEST, NEW YORK

PAULINE MEYER CONCERT PIANIST
 Personal Address, 3140 Vernon Avenue
 Phone, Douglas 1242 CHICAGO
 Exclusive Management:
HARRY CULBERTSON
 Fine Arts Building CHICAGO

BENEDICT-JONES CONTRALTO
 For Terms and Dates Address
 CHARLES L. JONES 4260 Broadway, New York
 Telephone: 4040 Audubon

ARTHUR FRIEDHEIM SEASON 1912-1913
 GREATEST LISZT INTERPRETER
 Under Direction of WILLIAM N. TYLER. Steinway Hall, New York

Charles ANTHONY PIANIST
 Steinert Hall, BOSTON

SEASON 1912-13 LEO ORNSTEIN
 YOUNG RUSSIAN PIANIST
 Management
Walter Anderson
 171 West 57th St. NEW YORK
 Phone 268 Columbus

HERMAN DEVRIES
 Late Primo Basso Cantante with Metropolitan Grand Opera Company, New York
 Covent Garden, London; Grand and Opera Comique, Paris
 Vocal Teacher, Opera and Oratorio. Mrs. Herman Devries, Assistant, 518 Fine Arts Bldg., Chicago



Signor Alessandro Bonci

TO WHOM IT MAY CONCERN
 New York, 1910.
 I have been watching for four seasons with great interest the work of Madame DELLA VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

MME. DELLA M. VALERI, The Rockingham, 1744-48 Broadway, New York



Signora Della M. Valeri

ELMAN IN HIS GLORY IN DENVER RECITAL

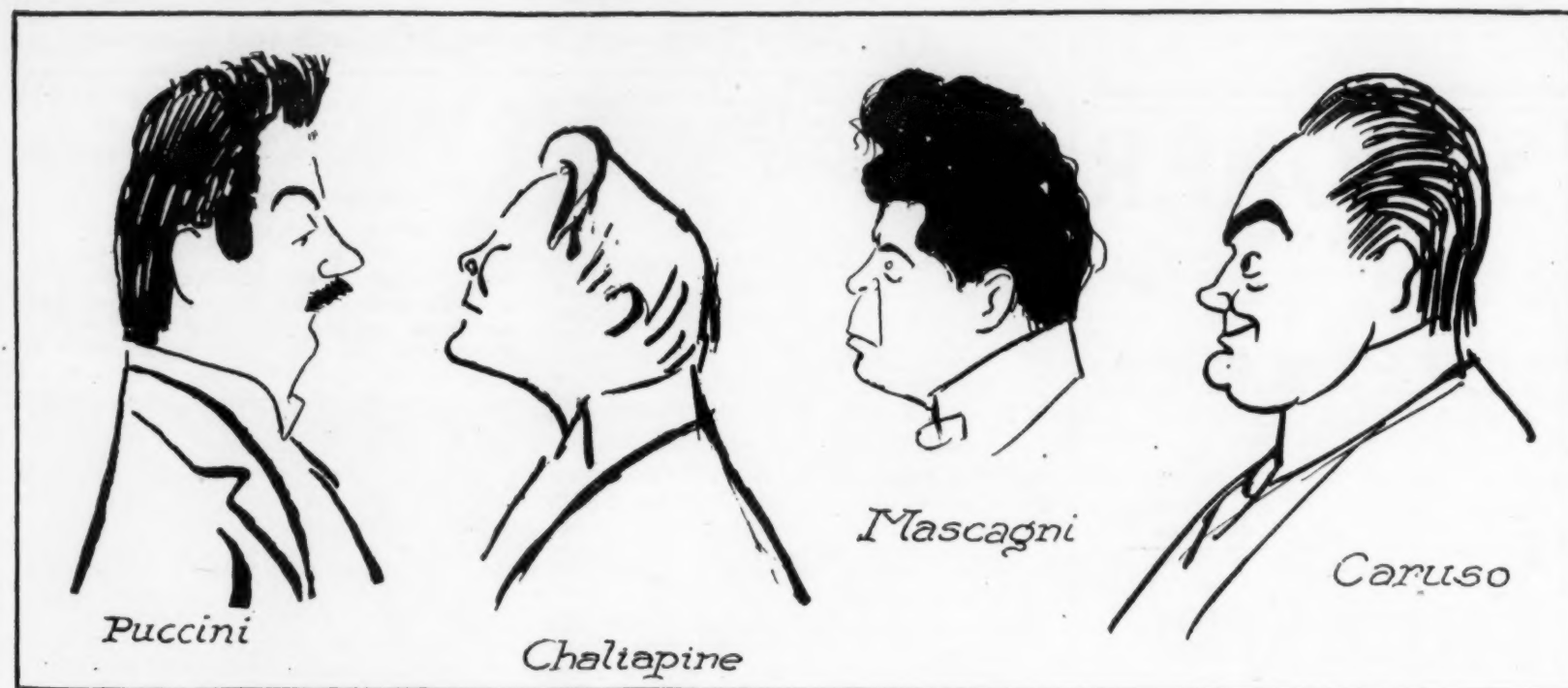
**Audience Delights in His Magnetic
Playing—Mme. Butt Stirs
Things Up**

DENVER, March 20.—Mischa Elman, an artist already firmly established in the affections of the Denver public, appeared at the Auditorium on the night of March 12, and once again gave unbounded delight. With the splendid co-operation at the piano of Percy Kahn, Elman played the F Major Sonata of Beethoven, the Ernst F Sharp Concerto, the D Major Sonata of Handel and a group of smaller works. This is solid diet for the average concert-goer, but no one could be bored under the vivid and magnetic playing of Elman. He played with impeccable musicianship, and yet put so much of his own temperament into the performance that every phrase was given new interest. I have never heard the Beethoven sonata made to sound so exquisite as it did when played by Elman and Kahn. There were encores innumerable.

That petite contralto, Mme. Clara Butt, modestly assisted by husband Kennerley Rumford, made her first Denver appearance on the 18th, at the closing concert of the Robert Slack subscription course. The English contralto quite set our musical world agog. On the whole, she seems to have made a profound impression, and her great volume and extensive range of voice called forth many superlatives. Some shook their heads at her defiance of the laws of register blending, of course; but as I had heard the lady in New York, several years ago, and at the time gotten my disapproval of her vocal method out of my system, I ranged myself with the non-combatants and truly enjoyed the evening. I didn't like her low chest tones any better than I used to, but, knowing what to expect, they did not shock as at a first hearing. On the other hand, I think that Mme. Butt sang several songs—"Der Nussbaum," the old Breton air, "L'Angelus," and Leoni's "Leaves and the Wind," for instance—beautifully from every point of view. Mr. Rumford sang more songs than did Mme. Butt, and sang them better, so far as tone-production goes. If only this genial Englishman would "strike fire" occasionally he would be a delightful artist, with his mellow, resonant, well-schooled voice and his almost faultless enunciation. Both of these singers may well be emulated in their clean-cut and refined delivery of the English language. One did not need the sheet of printed words to get the song story when they sang English. The singers are fortunate in having such a masterly accompanist as Harold Craxton. His playing reminds one of La Forge, and I know no greater compliment than that.

Gordon Russell Thayer, of Colorado Springs, gave the second pianoforte recital in the Stauffer subscription series at Central Christian Church on the 13th. Mr. Thayer played the MacDowell "Sonata Tragica" and several smaller works, most of them familiar. I understand that he played the MacDowell sonata on this program by request of the management, which was perhaps more obliging in him than discreet, since he had not sufficiently memorized it for public performance. The bal-

PEN AND INK IMPRESSIONS OF A MIGHTY MUSICAL QUARTET



THE ability of catching a striking likeness with a few bold strokes of the pen have given international prominence to the Parisian cartoonist "Sem." Specimens of his handiwork are reproduced in the French periodical *L'Illustration* and are reprinted above, since the subjects are of interest to the entire musical world. The cartoonist has been particularly successful

in his delineation of the features of Puccini and Mascagni. Chaliapine, who sang at the Metropolitan about five years ago, is a universal favorite in the opera houses of Europe. Caruso draws his own picture better than does "Sem," although one would have no difficulty in recognizing the famous tenor as depicted above.

ance of his program, however, was well prepared, and he played with fluency and much charm. He was particularly happy in the Brahms Capriccio and "The Lark," by Balakirew. Mr. Thayer recently transferred his residence from Boston to Colorado Springs.

Under the direction of Henry Houseley, "The Messiah" was presented by the augmented choir of St. John's Cathedral about two weeks ago, and so many who wished to hear the work were unable to gain admittance that a second performance was given last week Tuesday. The Cathedral was comfortably filled at the second performance. The choristers were accompanied by the great organ, played by Lawrence K. Whipp, and a small but efficient string orchestra. Mr. Houseley may always be relied upon for splendid choral effects, and he secured excellent results on this occasion. The tenor section of his choir—so often the weak division—was noticeably efficient. The soloists were Mrs. Ely, soprano; Miss Hart, contralto; Mr. Edwards, tenor, and Mr. Owens, bass, all of the local field.

Rossini's "Stabat Mater" was presented on Palm Sunday afternoon at the Cathedral of the Immaculate Conception (Catholic), with the Rev. Giuseppe Bossetti, conductor, and Malcolm C. Marks at the organ. Mr. Marks' regular choir was supplemented by several picked voices, and the soloists were Wanda Gottesleben and Mrs. Frank B. Martin, sopranos; Mrs. Dolores Reedy Maxwell and Mrs. Lloyd C. Fulenwider, contraltos; Llewelyn Jones, tenor, and John C. Wilcox, baritone, all prominent local singers. The immense cathedral was packed, and the performance seemed to make a deep impression.

There promises to be a lively orchestral contest in Denver the coming Summer. Sig. Cavallo, who has conducted Summer symphony concerts at the Elitch Gardens for ten years past, will move his organization to Lakeside, another Summer amusement part, and will, it is said, present imported soloists. Horace Tureman, who, as conductor of the new Philharmonic Orchestra, has come into such prominence during this season, will take his orchestra to Elitch Gardens, and there give the usual Friday afternoon concerts, utilizing local soloists. The Philharmonic Association is jubilant, by the way, over the fact that it

will come through its first season with the permanent orchestra some \$2,000 to the good. It is planned to engage some attractive soloists from the East next season. J. C. W.

Augette Forêt in "Songs of Long Ago"

Augette Forêt, the talented New York soprano, gave the following program of "Songs of Long Ago" at the New York studio of Edgar Mills on Thursday evening, March 27:

"Il regardait mon bouquet" (1762) Monsigny; "Les belles Amourettes" (Auteur inconnu); "Menuet de Martini," "Lison dormait," "Non, Je ne crois pas," Bergerettes, Weckerlin; Ariette, "La Laitière de Trianon" (En Bergère), Weckerlin; "Mary of Argyle," S. Nelson; "Nobody Coming to Marry Me," "He Stole My Tender Heart Away," "What Woman Could Do," "Keys of Heaven," (1830 Costume), Old English; "Le petit Crégoire," "La Berceuse Blanche," "Le Joli Tambour," "L'Angelus," Chansons de la Bretagne, 1793; "En passant par La Lorraine" (En Bretonne), Arcadet.

Miss Forêt was in good voice and the recital was apparently greatly enjoyed, judging from the demand for encores which she was compelled to give.

A Climax Not Wagnerian

A Leipzig newspaper published the following advertisement last month: "Grand Wagnerian evening in honor of the thirtieth anniversary of Wagner's death. After the concert agreeable entertainment at the Café Casino Bauer, an elegant and distinguished bar, where there will be music until 4 a. m."

PERSINGER, ALIAS KUBELIK

When the American Violinist Traveled Unwillingly as the Bohemian

Louis Persinger, the American violinist, was a traveler on the "Pennsylvania Limited" recently.

"Our waiter in the dining-car got it into his head that I was Kubelik," said Persinger, afterwards. "He leaned over me confidentially and asked, 'Say, excuse me, mistah, but ain't you Mistah Kewbelick?' I disclaimed the honor, but he evidently thought I wanted to travel incognito, and spread the news all through the train. Whenever I moved after that I could feel the people staring at me, and caught several whispered comments, 'Yes, ten thousand a night,' or 'Oh, no, only three pairs,' meaning the famous twins, of course, or stories of how I had risen from Bohemian barber to violinist!"

"We had a compartment so that I could practise on the train, and every time Chotzinoff, my accompanist, went out into the corridor, he would find the colored maid glued to the door listening with all her might. She confessed to him that she was ashamed to neglect her work and listen to that man playing, but she couldn't afford to go to hear him in public. 'Why, I s'pect it would cost a thousand dollars to hear him in *opery*, now wouldn't it?' She also wanted to know 'if he had to practise every day to keep his fingers in tune.'"

MAUD POWELL

is the greatest woman violinist the world has known. This may not be news, but it's true. By nature a musician of the highest order she chose the king of instruments wherewith to express her art. Her recitals have cultural value beyond the field of music. I manage all her business.

H. Godfrey Turner, 1402 Broadway, N. Y.



Marie Pierik

PIANIST

Personal Address

5488 East End Avenue, Chicago

MARIANNE

CAMBLOS

Soprano - Contralto

For Dates Address:

M'g't, ANNIE FRIEDBERG
1425 Broadway, New York

Institute of Musical Art

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House.

Address, Box 22, 120 Claremont Avenue.

ALBIN ANTOSCH

Austrian 'Cellist

Management:

Walter Anderson

171 W. 57th Street, New York



PEABODY CONSERVATORY OF MUSIC Baltimore

The LEADING ENDOWED MUSICAL CONSERVATORY of the COUNTRY

2nd SUMMER SESSION, July 1st to August 12th

Piano, Organ, Violin, Cello, Composition, Harmony, Singing, Solifeggio, Public School Course, etc.

TUITION \$10 TO \$30, ACCORDING TO STUDY
PRACTICE PIANOS AND ORGANS AVAILABLE

Circulars Mailed

FREDERICK R. HUBER, Mgr.

William J. Falk
 Assistant to Mr. Oscar Saenger
TEACHER OF SINGING
 Interpretation, Operatic Coaching
 Address, 124 E. 92d Street New York
 Telephone: 4881 Lenox.

PHILIP SPOONER

TENOR

"The American Exponent of Bel Canto"
 205 WEST 57th STREET, NEW YORK
 Phone 6510 Columbus

Charles Gilbert Spross
 (Composer of "Will o' the Wisp")
JUST PUBLISHED
 "My Star" (dedicated to Florence Hinkle)
 "That's the World in June" (to Anna Case)
 "Lorraine, Lorraine, Lorraine" (baritone) (to Chas. N. Granville)
 "A Song of Steel" (bass) (to Wm. D. Tucker)
 Address: 38 West 129th St., New York City

THEODORA Sturkow-Ryder
 PIANIST
 4715 Lake Ave., (Phone Draxel, 3300) Chicago

VIDA LLEWELLYN
 CONCERT PIANIST In Europe 1912-13
 Berlin: Regensburgerst. 2
 Chicago: 1520 First National Bank Building

PAUL DUFALT
 TENOR
 Address 339 W. 23rd St., New York City.
 Tel. 7731 Chelsea.

CHRISTIAN COLLEGE CONSERVATORY OF MUSIC
 COLUMBIA, MO. Founded in 1850
 Mrs. L. W. St. Clair-Moss, President; Henry Stearns, Director, Piano, Organ and Theoretical Branches.
 Piano: Paul van Katwijk, Clara Hartmann, Mary Barks, Walter Roberts.
 Voice: Kelley L. Alexander, Emilie Gehring.
 Second term begins January 23. Pupils may register at any time. Catalog mailed free on request. For terms address Christian College, Columbia, Mo.

New Songs by
Frank La Forge
 Published by SCHIRMER
 Sung by MME. SEMBRICH
 "Before the Crucifix,"
 "Spuk," "Wherefore,"
 Also "Romance" for Piano.

Mme. ELLA BACKUS-BEHR
 PIANIST and TEACHER, also
 Vocal Coach and Accompanist
 refers to Mme. Louise Homer, Mr. and Mrs. Bechtel Alcock.
 Applications made at 206 W. 95th Street, N.Y. Tel. 9689 River.

HENRI BARRON
 TENOR
 Opera, Oratorio, Concert, Recital
 569 W. 150th St., New York
 Tel. 2900 Audubon

KIRK TOWNS
 BARITONE
 Member of Board of Directors
Chicago Musical College
 CHICAGO, ILLINOIS

The Pasmore Trio
 MARY PASMORE, Violin
 SUZANNE PASMORE, Piano
 DOROTHY PASMORE, 'Cello
 Tour 1912-13 Now Booking
 Exclusive Man'g't, HARRY CULBERTSON, Fine Arts Bldg., Chicago

Cecil Fanning
 Baritone
 H. B. TURPIN, Accompanist

Season of 1912-13 giving concerts in Germany, Italy and England. Available in America after September 1st, 1913. Address: H. B. TURPIN, c/o American Express, London, England, or H. B. TURPIN, Dayton, Ohio.

SAINT-SAËNS IN ROLE OF CRITIC

And the Critic Criticised by Philip Hale—What Saint-Saëns thought of His Fellow Composers, Rossini, Offenbach and Massenet

[Camille Saint-Saëns has recently published a book of reminiscences ("Ecole Buissonnière," Pierre Lafitte & Co., Paris), and the following quotations and comments upon its referring to fellow composers are by Philip Hale, the music critic of the Boston Herald.]

ROSSINI had no illusions about his own music, but Saint-Saëns is sure from conversations with him that the oblivion into which his operas had fallen was painful to him. Why did he stop writing? The half-failure, half-success of "William Tell" was a blow, although the inflated phraseology of Bis, one of the librettists, was chiefly the cause. Nevertheless there were warm admirers of "William Tell." "My opinion is that Rossini kept silence because he had nothing more to say." This unforeseen hostility checked the flow whose abundance had amazed the world. When the Mass appeared its worth was exaggerated. "This Mass is written with elegance by an expert hand, but that is all; we no longer find the pen that wrote the second act of 'William Tell.'"

There are pleasant anecdotes about Rossini's kindness toward young composers who did not flatter him and showed talent, for his conventional and trifling amiability and also his traditional malice were as armor against bores who wished to play the piano or brought their compositions for favorable criticism.

Saint-Saëns does not hesitate to speak of Rossini as "a great man." "The young in our epoch are not in a position to judge of his works, written as he himself said, for singers and a public that no longer exist."

Appropos of the well-known anecdote of Adelina Patti singing the air from "The Barber" with so many embellishments that he asked, "Who wrote the air that you have just sung?" Saint-Saëns says: "I saw him three days afterward. He was not yet appeased; I know that my airs ought to be embroidered; they are made for that purpose; but not to leave a note as I wrote it even in the recitatives—that is too much!" And in his irritation he complained because sopranos insisted on singing this air written for a contralto while he had written so much for the soprano voice that was not sung."

Admits Misjudging Offenbach

Many years ago Saint-Saëns wrote an essay on Jacques Offenbach. He then gave him credit for inexhaustible humor and a flow of melody, but Saint-Saëns was imprudent and added: "Posterity will not know him."

Saint-Saëns now admits his rashness. He, too, was among the false prophets. Offenbach is again in fashion. "Contemporaneous composers forgetting that Mozart, Beethoven, Sebastian Bach himself knew how to laugh—at times, hold gayety in contempt, declare it unesthetic, and as the public cannot resign itself to its disappearance, it goes back to operetta and naturally to him who was the creator and the unflagging provider of it."

The chief objection against Offenbach in Saint-Saëns's eyes, or rather ears, is that the German Jew falsified French prosody and thus corrupted taste. Saint-Saëns also says that Offenbach wrote badly because his early education had been neglected. If anyone says, "But there is 'Contes d'Hoffman,'" the answer is that Guiraud, who completed the opera, corrected the author's faults. Now unless Guiraud made this statement to Saint-Saëns, we are not obliged to accept it. As the story is told the opera was wholly ready with the exception of the instrumentation. Offenbach had indicated the scoring, but without doubt Guiraud, an accomplished writer for orchestra, gave the score a delicacy and a grace that it would have lacked if Offenbach had lived.

Saint-Saëns then gladly adds that if the poor prosody and little faults of taste are removed there remains a "prodigiously abundant work—he is fond of the word prodigious—exceedingly rich in melodic invention, sparkling with wit, with a dash that is demoniacal. And although Offenbach was not famous as a musician, his instinct was surprising, and in his operettas there are curious harmonic devices; thus

in "Daphnis et Chloe" there is a chord of the dominant 11th unprepared and unresolved, in its time an extraordinary audacity.

Lukewarm Over Massenet

The article on Massenet, written after his death, might be considered by the perfervid as lukewarm. Malibran, Mme. Viardot, Mme. Carvalho, Talma, Rachel, have not been replaced; no one will replace Patti, Mme. Berlet, Sarah Bernhardt. Ingres, Delacroix, Berlioz, Gounod, have not been replaced. They have had successors. No one will replace Massenet—not even at the Academy.

Massenet was wrong in this: he sang and gave pleasure. In these days everything that is shocking and unpleasant is in accord with the affected taste. The horrible is beautiful; beauty is horrible. It is not enough to admire horrors; beauty consecrated by time, by the admiration of the centuries, is despised.

Whatever others may say, Massenet is one of the most brilliant diamonds in the French musical crown. They say he delighted the public; he was not a revolutionary; he was not in revolt; he was not profound. All this may be true, but it is of little importance. There are many chambers in the mansion of Apollo. Art has the right to go down to the depths; to enter the recesses of the darkest soul; this right is not a duty. The artists of Greece were not profound; their marble goddesses are beautiful, and that is enough.

The music of Massenet is charming, seductive, feverishly passionate. His melodic line is uncertain, often resembling recitative rather than defined melody as it is generally understood. Saint-Saëns thinks that it lacks firmness and style, but it is individual, and peculiar to Massenet. Why analyze and comment when, hearing *Manon* sobbing with love at the feet of *Des Grieux* in the sacrify of Saint-Sulpice, we are infinitely moved?

Massenet's Gayety and Fecundity

And Massenet's music has to Saint-Saëns the great attraction of being gay. Haydn and Mozart are now reproached for their gayety; one turns modestly his face before the explosion of exuberant joy which ends triumphantly the ninth symphony. Hurrah for sadness! Hurrah for the boresome! There are young persons who thus shout. May they not regret too late the lost time of past gayety!

Nor should Massenet be reproached for his fecundity. It is the mastering quality. "The composer who produces little, if he is a meritorious person, can be an interesting artist; he will never be a great one."

Saint-Saëns here speaks without prejudice, for he and Massenet were not warm friends. They might have been if Massenet had wished it. Thanks to Saint-Saëns, one of Massenet's works was performed at Weimar, and when he told Massenet that his opera or cantata had been accepted the latter was icy in his reception of the news. "My friends, my comrades, were Bizet, Guiraud, Delibes; they were my brothers-in-arms; Massenet was a rival."

There is this last word: "Massenet has been imitated by many; he imitated no one."

Stock, Herbert, Sousa, Leps and Innes on Schedule of Willow Grove

PHILADELPHIA, March 25.—For the eighteenth season of Willow Grove Park, to open on May 24, the management has selected a formidable list of musical organizations. Arthur Pryor, who opens the season with his band, will be followed by the Chicago Symphony Orchestra, under Frederick Stock. After Conway's Ithaca Concert Band, Victor Herbert and his orchestra will occupy the band platform. Next in order are to come the Frederick Innes Orchestral Band and Wassili Leps, with members of the Philadelphia Orchestra. John Philip Sousa will close the season at the park, from August 17 to September 7.

Wassili Safonoff recently made an unusually successful concert tour of Scandinavia.

R. E. JOHNSTON
 CHARLES L. WAGNER, Associate Manager
 BROADWAY AND FORTY-FIRST STREET
 (Commercial Trust Building) NEW YORK
 SEASON, 1912-1913



GODOWSKY
 WORLD FAMOUS
 PIANIST
 KNABE PIANO USED



WILLIAM HINSHAW
 Eminent Baritone
 Metropolitan Opera House



Ysaye
 Chickering Piano Used



R. G. KNOWLES
 AN EVENING OF TRAVEL
 LAUGHS



ADELINE GINEE
 WORLD-FAMED DANCER
 Assisted by VOLININ and a SYMPHONY ORCHESTRA
 beginning at Metropolitan Opera House, Tuesday, December 3d.



YVONNE de TREVILLE
 COLORATURA SOPRANO
 Second American Tour



Namara-Toye
 Lyric Coloratura Soprano
 Second American Tour
 "A Great Mozart Singer,"
 Engaged by N. Y. Mozart Society—Plaza, and Ritz Carlton Musicales.



IRENE SCHARRER
 Brilliant Young Pianist
 First tour in America. Already engaged by the Boston Symphony Orchestra—Metropolitan Opera House, Sunday Concerts—Boston Opera House, Sunday Concerts—New York Mozart Society—and at Carnegie Hall with Ysaye—Plaza Musicales, etc.



MME. ROSA OLITZKA
 PRIMA DONNA CONTRALTO
 Engaged for the great Toronto and Paterson Festivals



HERBERT SACHS-HIRSCH
 Brilliant Young Pianist
 Second American Tour
 New York Recital, Aeolian Hall, March 1st
 Recital with Ysaye, Newark, N. J., March 3rd



PAUL MORENZO
 Spanish Tenor



IDA DIVINOFF
 Russian Violinist

ERNEST SCHELLING
 STEINWAY PIANO USED

PIANIST
 Wolfsohn Musical Bureau
 1 W. 34th St., N. Y.

PRAISE AMERICAN PIANIST IN MUNICH

Vida Llewellyn Carries a Suggestion of Lake Michigan Breezes—Hugo Kortschak and Edwin Hughes in Concert—An Explanation of Siegfried Wagner and His Unhappy Fate

Bureau of Musical America,
Prinz Ludwig Strasse 8,
Munich, March 17, 1913.

SINCE my last letter the instrumentalists have rather monopolized the concert-halls, and of their recitals and concerts only a few may be singled out. Vida Llewellyn, pianist, comes from Chicago. She is a comely young woman, unaffected and modest. Her playing in its vigor and abandon suggested the breezes with which Lake Michigan refreshes her native city on a hot Summer's day. Sometimes, however, that body of water becomes turbulent and by the same token there were times when Miss Llewellyn might have exercised a little restraint as far as attack and power are concerned. I could hear only a portion of her program—the Bach-Tausig Toccata and Fugue, Beethoven's Sonata, op. 111, and Schumann's "Carneval," and in all of these unusual pianistic gifts were in evidence. The faults of the player are the faults of youth. Her tone palette needs more delicate tints and her touch smoothness. With these acquired there is no reason why she should not attain to much prominence.

Another artist well known to Chicago music lovers, Hugo Kortschak, until recently one of the first violins of the Thomas Orchestra, was heard in concert here a few evenings ago. With Edwin Hughes at the piano the large audience was treated to an excellent performance of the "Kreutzer" Sonata. The young violinist performed Bach's sixth sonata for violin alone, and a group of pieces by Leclair, Tartini-Kreisler, Tschaiakowsky, Brahms, Joachim and Paganini.

Mr. Kortschak is a player who has not yet reached artistic maturity. His technical facility is considerable, and whatever he does bears the stamp of ardent and intelligent musicianship. But his tone lacks quality. It is not remarkable either for sweetness or purity. As he appears to be a very young man and as not many months have passed since he abandoned orchestral playing he, too, may become a virtuoso to be reckoned with.

Besides his admirable accompaniments Mr. Hughes played Chopin's Nocturne in F Major, Valse in C Minor and Polonaise in A Major. The American pianist was at his best, which is tantamount to saying that his exquisite touch, lovely singing tone and poetic expressiveness produced their wonted charm. That a player of his rank should be willing to abandon the

career of the virtuoso for the purpose of imparting the secrets of his art is a cause for rejoicing, at least for those who received his instruction.

Latest Pianistic Wonder

The latest pianistic wonder comes from Brazil, and her name is Guiomar Novaes. It is well to remember it, for unless all signs fail the very young lady who bears



Vida Llewellyn, Pianist, of Chicago, Who Has Just Had a Successful Appearance in Munich

it is likely to make it famous before many years have elapsed. A pupil of Isidor Philipp she astonishes not only by her technic but also by the extraordinary ripeness of her interpretative gifts, by remarkable intelligence and by what seems to be an inborn faculty of expressing the different characteristics of the compositions performed. A striking example of this was shown by the style and manner of her playing of Schumann's "Carneval," the various tone-sketches of which were brought out in clear relief and distinctly outlined.

It does not take long for the musical Münchener to "catch on" to anything particularly fine. Last October the Capet Quartet of Paris gave a concert to an audience of very moderate size. But the

inner brotherhood of those who know were quick to recognize the transcendent merits of the French players, and the next day the critics were, for once, unanimous. A few evenings ago the Capets again appeared, and this time the Bavarian Hall showed very few vacant chairs. The program consisted entirely of Beethoven's Quartets, all in the key of F minor, op. 18, No. 1; op. 59, No. 1, and op. 135. Their playing, in point of purity and beauty of tone, rhythmical swing and exactitude and rare unanimity in the ensemble, reached a degree of excellence such as I have never heard surpassed. Nor can I remember ever to have had my ears so soothed, caressed and delighted by more polish, finish and elegance than that obtained from their instruments—and such instruments! —by MM. Lucien Capet, Henri Casadesus, Maurice Hewitt and Marcel Casadesus.

Waning Attendance at "The Ring"

The Hofoper has been giving the "Ring" in its entirety and older subscribers tell me that for the first time in the history of opera in this city it has been possible to purchase good seats on the day of the performance, and that, at not one of the representations has the audience been sufficiently numerous to fill the house entirely. One of the newspapers looks upon this as a sure sign of "a reaction from Wagnerism." This apparent decline of public interest (apparent also at a recent performance of "Tristan") is, I think, due to two things: the music dramas are given without a cut and some of the artists entrusted with important parts are quite incompetent. My word for it—when Olive Fremstad comes here this Summer the tickets will all be disposed of a week ahead. And they will cost twenty-six marks each, which is more than double the price asked at present.

"Amerika, du hast es besser!" (America, thou art much more fortunate!) exclaimed Goethe more than a hundred years ago. In many things this still holds good. Our country has, for example, so far escaped Siegfried Wagnerism. And judging by the impression made upon me by some of Mr. Wagner's compositions, which I heard the other morning, I venture to predict that your good fortune is likely to continue for many years to come. Mr. Wagner conducted examples from some of his operas, with the aid of the Konzertverein's orchestra, Berta Morena and Messrs. Scheidhauer (tenor) and Challis (baritone). Mr. Wagner's commonplace garulity is occasionally relieved by some interesting though familiar borrowings such as those "adapted" from "Siegfried" and "Die Walküre." Of originality, either in theme or treatment, I failed to detect any trace whatever. Even the voice and the art of Morena could not impart value to an aria from "Sonnenflammen." In a song from "Herzog Wildfang," the tenor, who is studying in Bayreuth, I believe, exhibited in an abominable manner that vicious style of singing prevalent nowadays in the festspiel town. At the rehearsal, at which these distressing incidents took place, Mr. Wagner did not conduct his father's "Faust" overture, the prelude to the "Meistersinger" or the "Siegfried-Idyll," though they formed a part of the evening's concert. For that omission he has my gratitude, for he is a most uninspiring time-beater. To complete this brief record: The concert was attended by a great crowd, laurel wreaths abounded and the enthusiasm was unlimited.

Poor Siegfried Wagner!

Do not imagine, however, that all this amounted to anything more than a success of curiosity—curiosity to see the son of a renowned father. While I was writing the preceding paragraph the second edition of

Robert Louis's "The German Music of the Present Day" was handed me. In a chapter devoted to the latter-day music drama the candid and able critic of the *Neueste* says: "Siegfried Wagner's 'Barenhäuser' achieved a noteworthy success, due, however, more to the name of the composer than to any merits possessed by the work. The book, written by himself, certainly showed talent for scenic and theatrical effect, although no pleasure could be derived from the amateurish and painfully unreal folk-music. The hopeful expectations aroused by it were quickly dispelled by the works, rapidly succeeding it. If there dwelt in the son of the Bayreuth master talent capable of being developed it was stunted by the peculiar circumstances amid which he was compelled to live and to work. As the son of his father it was his fate to occupy from the very beginning a quite exceptional position. He would have been more than human not to have succumbed to the illusion that the advantages and privileges enjoyed by him, instead of being due to that position, were due to his own merits. Naturally, on the other hand, he was not spared the enmity falling to the lot of the privileged. In that respect his experience was that of princes. In his near environment he heard only the cooing voices of hypocrites and flatterers, and from the outside world he was assailed by envy and malice. Between incapable fools, who from honest conviction went into raptures over him, lickspittles, who for their own purposes flattered him, and weak sycophants who had not the courage to tell him the truth, the poor fellow led an existence which did not permit him to attain, in the invigorating battles of life, a solidly critical self-estimate, a clear insight into the true and real value of his own endeavors and productions. He lives in a world of delusion and self-deception. . . . He might have become a capable conductor had he not deemed himself relieved from the necessity of pursuing a thorough course of studies."

JACQUES MAYER.

*Die Deutsche Musik der Neuzeit: Munich, Georg Müller, 1913.

Lillian Shimberg in an Ohio Piano Recital

Lillian Shimberg, the young Polish pianist, visited Defiance College, Defiance, O., on Thursday evening of last week, in the course of her successful season of concert and recital work. In such taxing numbers as the Schumann "Papillons," Brahms's Rhapsodie, op. 79, No. 2, a Liszt Hungarian Rhapsody, and in shorter pieces by Poldini, Leschetizky, three MacDowell "Woodland Sketches" and a Tarantelle of Dennée she was applauded with enthusiasm. She was praised as a pianist of unusual ability and worthy of the title bestowed on her by European critics, "a female Godowsky."

Mme. Gerhardt at Penfield Musicale

Mr. and Mrs. Frederic Cortland Penfield gave a reception with music on March 26, at their home, No. 787 Fifth Avenue, New York. Elena Gerhardt and Paul Reimers were heard in English, French and German songs, and for an encore Miss Gerhardt sang an old Scotch ballad.

ALICE HUTCHINS BAKER

Pianist—Instruction

Again in America after an absence of four years in Vienna. Professional engagements and a limited number of serious pupils accepted.

Studio 403 Carnegie Hall
Appointments Wed. and Sat. from 2 to 3.
Residence 63 W. 50th St., New York

EARL CARTWRIGHT

BARITONE Concert, Recital, Oratorio
112 West 47th Street, New York

WELDON HUNT

BARITONE
Teacher of CAROLINA WHITE, Prima Donna
Soprano of Chicago-Philadelphia Opera Co.
Studio, Steinert Building BOSTON, MASS.

NEVADA REED
Vander Veer Miller
Mezzo Contralto Tenor
Management:
WOLFSOHN BUREAU
1 West 34th Street, New York
Personal Address:
749 West End Avenue
Tel. 4509 Riverside

TOUR OF SOUTH IN FEBRUARY NOW BOOKING.

ARBUCKLE BUILDING
BROOKLYN, N. Y.

MAX SALZINGER, Baritone
GARDNER LAMSON, Baritone
THE SCHUBERT QUARTET
EDWARD RECHLIN, Concert Organist
ROYAL DADMUN, Basso Cantante

G. DEXTER RICHARDSON

PRESENTS FOR THE SEASON 1912-13

MAUDE KLOTZ, Soprano
KATHRYN PLATT GUNN, Violinists
KATHERINE NOACK-FIQUE, Dramatic Soprano
INDIA WAECHLI, Contralto
RUSSELL GILBERT, Accompanist

TELEPHONE
5360 MAIN

JOHN FINNEGAN, Tenor
MME. STOCKWELL-STRANGE, Contralto
IRWIN HASSELL, Pianist
PAUL ROBERTS, Tenor
CHRISTIAAN KRIENS, Composer-Violinist

Ernesto Consolo Pianist
Address: Hotel Marseille, W'way and 103rd St., New York

REINALD WERREN RATH BARITONE
WOLFSOHN BUREAU
1 West 34th Street, New York City

Schumann-Heink Wolfsohn Bureau
1 W. 34th St., New York
STEINWAY PIANO USED

MARY HISSEM DeMOSS SOPRANO
Address, 106 W. 90th St.
NEW YORK
Tel. 3552 Riverside

MME. ALICE ANDRES PARKER

VOICE BUILDING. Restoring Injured Voices a Specialty. PERFECT TONE PRODUCTION
GRAND OPERA COACH. Tel. 1274 Bryant. Metro'n Op. House Bldg., 1425 B'way, New York

CHARLES NORMAN GRANVILLE BARYTONE
Management: WALTER ANDERSON, 171 West 87th Street, New York. Phone 268 Columbus

MME. HILDEGARD HOFFMANN
ORATORIO and JOINT RECITALS with
Mr. Henry Holden

HUSS

Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston
Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City



MAX JACOBS
Violinist
Concerts, Musicales, Instruction
The Max Jacobs Quartet
Studio: 15 W. 91st St., New York
Tel. 6144 River.

VICTOR HARRIS
TEACHER OF SINGING
In all its branches
THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

WALTER S. YOUNG
TEACHER OF SINGING
Choirmaster, St. Luke's Church, Montclair, N. J.
(Since 1896)
Studios: 801-802 Carnegie Hall, N. Y., Tel. 1349 Columbus
Res. Studio, 9 Frances Place, Montclair, N. J. Tel. 264-1

GILBERTÉ Tenor Composer
NEW SONGS
TWO ROSES (2 Keys).
AH! LOVE, BUT A DAY.
FOREVER, AND A DAY.
A MAIDEN'S YEA AND NAY.
To Be Had At All Music Shops
Address: Hotel Flanders, 133 W. 47th St., N. Y.

PROSCHOWSKY
Vocal and Operatic Training
61 Guntzelstrasse, Berlin, Germany

JOHN J. McCLELLAN
Organist
Mormon Tabernacle, Salt Lake City.
Dean Utah Conservatory of Music.
Season 1912-13: October-April in Europe

ETHEL CRANE
SOPRANO—Oratorio, Recitals, Concert
Available Sundays Telephone 7211 Columbus
321 West 55th Street NEW YORK

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, Director
Send for Catalog
44 WEST 12th STREET, N. Y.

WARREN TENOR
Four Years Pupil of JEAN DE RESZKÉ
Voice Production
BERLIN W. NÜRNBERGER STR. 25

FRICK ROMEO BARITONE
KAROLA SOPRANO
M'n'grs—Leonard, Berlin; Daniel Mayer, London
Studio—Berlin, W. Trautmann, St. 13

A sympathetic and satisfying accompanist.
Louise Homer
An accompanist of exceptional talent. Leo Slezak
A thorough musician and artist. Fernando Tanara
FLORENCE McMILLAN
Accompanying—Coaching in Opera and Oratorio
226 West 129th Street, NEW YORK
Tel. 4870 Morningside

ADELAIDE GESCHEIDT
DRAMATIC SOPRANO—Oratorio—Concert—Recital
INSTRUCTION IN SINGING
Practical Science of Voice Culture
The Art of Psycho—Psychology in Song
Studios No. 817 Carnegie Hall, New York Tel. 1350 Columbus

BORIS HAMBOURG 'CELLIST
Returns to America 1912-13
Concert Direction
M. H. HANSON
437 5th Ave., N. Y.

FAKING IN THE PIANO WORLD

How the Charlatan in His Profession Gathers the False Acclaim
That Deceives the Multitude—The Harm He Does and the
Reckoning That Sooner or Later He Must Face

BY GEORGE SHORTLAND KEMPTON

AT certain intervals in a decade, in various parts of this country, there crops forth a pianist of the charlatan order. It seems as if no special community is totally immune from this pest of the musical profession. Generally it is the town of small size that is infected, but unfortunately, also, the more pretentious cities harbor the empiric from time to time. As the average public is not yet grown to accurate discernment the "musician" of this species preys upon the ignorance of his hearers. In a continued effort at fake, bluff and bluster he proceeds "to get away with it." His advance notices are given out with a blare of trumpets which sound his questionable antecedents, putting him in the limelight as a far-famed notable, whose reputation encompasses the entire globe. With a series of stories begotten of a warped and vivid imagination he proceeds to trap the attention of the concert-goers, so that the box-office receipts of his recitals may be sufficiently augmented.

With this preamble the unsuspecting public flocks to hear and to see what may happen. With an audacity only possible in a weak, decrepit character the performer seats himself with a contemptuous sneer at the instrument and then, crash! from one end of the keyboard to the other, off flies a vulgar, bombastic prelude which alike presages what is to follow and accentuates the contempt which he thrusts with brazen effrontery in the faces of his hearers. With hands raised high in the air he affects absolute abandon so as to ape the temperamental artist who through study and experience has acquired freedom of execution.

Then Comes the Slaughter!

Then comes the slaughter—a grand, difficult work is his initial victim. For a while perhaps the composition gives no opportunity for him to exploit his *métier*, but alas! soon comes his opening and he plunges headlong into a mass of incoherent trumpetings of the passage work; he blurs and skips two-thirds of the notes and blatantly hammers an occasional accent. The tempo is overridden, sometimes almost doubled, as, with his methods, it is of no consequence. At odd moments a certain poetic passage serves the double office of giving him a rest to prepare for more disrupting and also by sensuous exaggeration to appeal to the exterior ear of those who like to be tickled with sentimental effusions.

Respect for the composer's meaning is for him an algebraic *x*; neither do the accepted traditions of the great artists appeal to his liking. He cannot compete with even the most mediocre artist on legitimate lines, so he plunges headlong down the abyss, which is littered with quacks of all denominations, whose message to the sphere in which they are found is but a living lie. Sincerity, which is the watchword of the true artist, no matter what his caliber may be, is not included in the attributes of this purveyor of dead sea apples. At all costs he must bluff and fake so as to gain the applause of the rabble, which he blandly accepts as approval. His ethics are those of the circus man—"the public loves to be fooled."

That he is able to perpetrate this libel and draw a large following is attributable to the fact that he is clever at subsidizing and maintaining a list of retainers! Perchance an unsuspecting reporter is chosen as advance agent, and, not being in any way competent to know or discern, is led by various influences, either patronizing or, worse still, directly mercenary, to sound the praises of his client. With effusions of gush, which even the legitimate artist would disdain, he fills line upon line so as to arouse the public curiosity to the needed pitch. For fear that possibly some might procrastinate, the concert is announced as positively the "only one of the season." But the never-failing, "on account of numerous requests," reappearance is sure to follow. It might be submitted that such a thing is practically impossible nowadays, as the average hard-working, conscientious musicians of the community would be so aroused by their combined ef-

fort to squelch such a vendor of specious truffles. But this is not the case. For fear of being slated as professionally jealous or antagonistic, the knowing ones maintain a more or less indiscreet silence, and as there is no such thing as combined effort the weak attempts of the individual fall by the wayside. And what would one or two opinions of a few humble contemporaries avail when the daily paper presents to the public eye a letter filled with poetic reminiscences and vague ethereal attempts at sentimental flummery supposedly being written in the vein of an appreciation and signed by some one in high authority, with a goodly following, who must find, in some way, an outlet for his ill-directed and non-discriminating admiration.

The empiric of this class is not always without a certain capacity and certain native gifts, but he is always without character. The poison which he disseminates among the younger generation of students who are influenced to follow his methods cannot be over-estimated. By holding forth these false ideals the youngster becomes imbued with the idea of shirking all labor and study which lead to the refinement of the musical sense, to cleanliness in execution and to legitimacy in the rendering.

Garbled European Notices

Garbled European notices often serve to accentuate the press-notice scheme. It is quite easy for any one in any of the large capitals of Europe to rent a small concert room in one of the hotels, give a recital to a handful of friends and then the next day to send broadcast into the world the fictitious news of a grand metropolitan success.

The representatives of the standard papers ignore these puny efforts, as their attention is absorbed elsewhere, where there is reality and not quackery. Only the small man of an insignificant journal graces the audience with his presence, and perhaps he really needs the meal ticket which goes with his commendation. It is high time for the empiric to reflect that the sword of Damocles is hanging over his head and that with the rapidity with which this country is advancing in the realm of the art of music, the day of reckoning is fast approaching and will learn the might of Abraham Lincoln's dictum, "You cannot fool all the people all the time."

George Hamlin No Success as a Blonde

Many are the difficulties besetting the opera singer who essays a new rôle, and George Hamlin experienced one such difficulty when he took up the part of the *Lieutenant* in Victor Herbert's "Natoma." This was the task of finding a suitable wig. "The *Lieutenant* is supposed to be a blonde," reminisced Mr. Hamlin, the other day, "for *Natoma* asks him in one place, 'Are all Americans fair and good to look upon as you are?' I tried dozens of blonde wigs, but Nature never intended me to be fair, and each one looked worse than the last. In sheer desperation I selected the least offensive wig of the lot and wore it for two performances, although even my best friends said I was a 'fright.' But on the night of the third performance I rebelled. *Natoma* would have to read another meaning into the word 'fair,' for I decided to use my own natural coloring. I did not think to mention the change to Mary Garden, however, and when she glanced up at me to ask if all Americans were as fair as I, and saw before her an indisputable brunette, she was so convulsed with laughter that she could hardly go on with the scene."

Ornstein's Third Wanamaker Recital

Leo Ornstein, the young Russian pianist, gave his third recital at the Wanamaker Auditorium, New York, March 27. He played a sonata, op. 26, by Beethoven, the Beethoven-Rubinstein "Marche à la Turque," eight études by Chopin, Grieg's "To the Spring" and "March of the Gnomes," Prelude in C Sharp Minor by Rachmaninoff, the "Mephisto" waltzes of Liszt and a Capriccio by himself.

CHRISTINE MILLER

Contralto

1003 Heberton Avenue Pittsburgh, Pa

LECTURE RECITALS
AMERICAN PROGRAMS
CLASSIC PROGRAMS
CHILDREN'S PROGRAMS

CHARLES C. WASHBURN
Address, Care Musical America
505 Fifth Ave., New York

THOMAS N. MAC BURNAY

BARITONE—Voice Production, Song Recitals

Three Years Assistant to FRANK KING CLARK

Suite 608-609 Fine Arts Building CHICAGO
Phone, Harrison 6880

WALTER L. BOGERT

President of N. Y. State Music Teachers' Association

BARITONE—TEACHER OF SINGING

Lectures and Recitals

130 Claremont Ave., New York Tel. 291 Morningside
Tuesday and Friday, Aeolian Hall

CLARENCE DICKINSON

Concert Organist

Organist and Choirmaster the Brick Church and the
Temple Beth El

Conductor Mendelssohn Glee Club

412 FIFTH AVENUE NEW YORK

Lucille Stevenson

SOPRANO

Soloist Minneapolis Orchestra En Tour
In Europe, 1912-13

No. 12 Rue Leonard de Vinci, Paris, France

EDNA GUNNAR PETERSON

Concert Pianist

1352 EAST 82d STREET CHICAGO

STUDIO - 519 FINE ARTS BUILDING

FRANCIS ROGERS

BARITONE—Recital, Oratorio, Concert

Management:

LOUDON CHARLTON Carnegie Hall

Also a few serious pupils at his residence-studio,
563 Park Ave., N. E. Corner of 62d Street

THERESA RIHM

Dramatic Soprano

Oratorio—Concert—Recital

Address:

c/o Musical America, 505 Fifth Ave., New York

S. William Brady

Teacher of Singing

Studio: Aeolian Hall New York

BERTRAM

SCHWAHN

Bass-Baritone

Management: J. E. FRANKKE

Browning Building, 1269 Broadway, New York

BARBOUR

SOPRANO

RECITAL—ORATORIO—CONCERT

Management: WOLFSOHN BUREAU, 1 West 34th St., New York

DUDLEY BUCK

TEACHER OF SINGING

Phone 7498 Bryant

EDWARD COLLINS, Pianist

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

BEATRICE WHEELER

MEZZO SOPRANO

Second Season at Royal Opera
Madrid, Spain 1911-12

BRITISH COMPOSER TO THE FORE

London Hears Much Native Music with Encouraging Though Not Brilliant Results—An Irish Festival Concert

Bureau of Musical America,
48 Cranbourn St., W. C.,
London, March 22, 1913.

THE second half of the Winter season has not been overcrowded with concerts, but musical activity has been energetic in all parts of the field. The British composer has been to the fore more than ever and the result has been encouraging even if not brilliant. It is possible that patriotism in music defeats its own object. After all, what the public wants is good music that bears the stamp of personality. Two points might be considered with advantage by those who introduce new native works—their length in comparison with their musical value, and their musical value and appeal in comparison with their tonal effect. There is an abundance of talent, but self-criticism is not a strong quality in the young British composer.

This week and next there is a respite from concerts on account of the Easter holidays, but the flood gates of the grand season will open on April 1. I understand that there are already now few vacant evenings at Bechstein Hall throughout the whole of April and May.

An important production of the "Ring" will take place in Birmingham about the same time as at Covent Garden. This will be done by the Quinlan Opera Company, and the performances are to be arranged on festival lines much in the same manner as at Covent Garden. The casts, one is glad to see, are almost entirely made up of English singers. Herr Eckhold, formerly of the Moody-Manners Company, will be the conductor.

A proposal to establish a kursaal for Brighton has been put forward. The principal scheme, says the Brighton Standard, will be an opera house to seat 3000 people, with an orchestra of seventy-five performers. The opera house is projected on a lavish scale, with a sliding roof, an elaborate roof garden and a revolving

stage fitted with everything necessary for producing the finest spectacles, even including the "Ring" cycle.

Native Music for Royalty

I was glad to see the names of three English composers—Sir Edward Elgar, Sir Charles Stanford and Frank Bridge—included in the program of music at the second concert at Buckingham Palace. Too often the items selected are entirely from the works of foreign musicians, a custom hard to understand in the face of the known proclivities of the King and Queen for everything British.

The first of the three extra Queen's Hall Symphony concerts, conducted by Sir Henry J. Wood, took place last Saturday afternoon. Its attraction lay in its presentation of well-known works—Beethoven's "Eroica" Symphony, Mendelssohn's Violin Concerto, and Richard Strauss's "Don Juan"—and the public assembled in large numbers. The soloist in the concerto was Jacques Thibaud, who always brings to bear upon his work a polished technique and a graceful style, in addition to a poetic imagination. He was also heard in Bach's Concerto, No. 2, in E Major, the organ part in which was played by Frederick Kiddle. The program was completed with Mozart's Masonic Funeral Music. At the next concert Beethoven's Choral Symphony is to be given with the assistance of the Birmingham Festival Chorus.

A grand Irish festival was held at Albert Hall on Saturday evening in celebration of St. Patrick's Day. The program presented was in every way in full accord with the national and sentimental feelings of the large audience and all the songs given were Irish. Of the soloists Mme. Ada Crossley was the star and she sang such songs as "Dennis Darlin'" and Crouch's "Kathleen Mavourneen" in her usual brilliant fashion. Among others who appeared were Watkin Mills, Marta Cunningham, Ruby Helder and Marie Sadelle, a young soprano with an unusually fine voice. William Carter's choir rendered a number of part songs with good effect and instrumental music was well represented by violin solos from Reynolds Payne, the Child Trio and by the band of the Irish Guards.

A New Symphony

Balfour Gardiner's series of four concerts came to an end on Tuesday evening in Queen's Hall, when one new work was produced. This was Frederic Austin's Symphony in E Major, which consists of four movements but proceeds without interruption, the usual recapitulations being set aside, so that the statement of the musical idea is immediately connected with its development. There is nothing new or individual in this work and it gave the impression of being rather old-fashioned. It was well received, however, the composer being called two or three times.

The program also contained Bantock's "Fifine at the Fair," Bax's fanciful and picturesque piece, "In the Faery Hills" and Delius's masterful Pianoforte Concerto, of which Evelyn Stuart, whom it was a pleasure to hear again after several years of retirement, played the solo part in fine style. She was very often drowned, however, by the annihilating power of the orchestra. Mr. Gardiner's charming "Shepherd Fennell's Dance" concluded the concert. The Queen's Hall was well filled, especially in the cheaper seats, and there was no lack of enthusiasm.

ANTONY M. STERN.



VICTOR HERBERT AND HIS ORCHESTRA

Available April, May, June, 1913
FROM COAST TO COAST

For Dates and Terms Address:

THE RADCLIFFE ATTRACTIONS, INC.
406-7-8 Star Bldg. WASHINGTON, D. C.

ELEANOR SPENCER

The Distinguished
Young
American
Pianist

INITIAL AMERICAN TOUR
ENTIRE SEASON 1913-14

Mason & Hamlin Piano

Exclusive Management: ANTONIA SAWYER
1425 BROADWAY, NEW YORK

STEPHEN TOWNSEND BARITONE SOLOIST

Concert—Recital
Teacher of Singing
Studio: 6 NEWBURY ST.
BOSTON

AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art
Send for Catalog

304 SOUTH WABASH AVE., CHICAGO, ILL.
John J. Hattstaedt, President



FRANK HOLDING VIOLINIST

AMERICAN TOUR 1912-1913

Management, ANTONIA SAWYER, Metropolitan Opera House
Building, 1425 Broadway, New York

KUNWALD'S WAGNER TRIBUTE

Cincinnati Concert Throws New Light
on Conductor's Abilities

CINCINNATI, March 29.—At the week's symphony concerts the flood disasters caused a feeling of gloom which could not be dissipated even by a delightful program. This, the eleventh program of the season, offered Haydn's Symphony "Militaire," Mozart's "Jupiter" Symphony and Beethoven's Symphony "Pastorale." Those unfamiliar with the beauties of these works may have approached this concert with a feeling that three symphonies were altogether too much for one day, but in fact it was one of the most delicious and brilliant concerts of the entire season.

The popular concert of last Sunday afternoon was confined entirely to the works of Richard Wagner. The soloist was the popular concertmaster of the orchestra, Emil Heermann. The program in full follows: March from "Tannhäuser"; Overture, "Der Fliegende Holländer"; "Parsifal" Paraphrase; Overture, "Rienzi"; Overture, "Tannhäuser"; "Preislied," from "Die Meistersinger"; "Walkürenritt" from "Die Walküre," and "Wotan's Abschied und Feuerzauber" from "Die Walküre."

Although there were some who felt that they were hearing entirely too much Wagner music for one performance, whole programs of Wagner are no new thing to Cincinnati concert goers, and this program was particularly well arranged and altogether pleasing. It served to give one an idea of what Dr. Kunwald would do if he were conducting opera, and certainly gave a better idea of his understanding of Wagner than we have had heretofore.

The "Parsifal" paraphrase was a thing of transcendent beauty as played by Mr. Heermann, and the artist was compelled to bow his acknowledgment again and again. The transcription of the "Preislied" brought still more applause and Mr. Heermann was forced to respond. It is announced that two extra popular concerts will be given on April 13 and 19.

A large audience at the Cincinnati Conservatory of Music welcomed the first concert of the newly organized Conservatory String Quartet, comprised of Edwin Ideler and Edwin Memel, violinists; Peter Froehlich, viola, and Walter Heermann, cello, with the talented local composer-pianist, George A. Leighton. The F Major Sonata of Beethoven was played with a fine appreciation of ensemble by Mr. Leighton and Mr. Froehlich. In the Brahms Trio, A Minor, the two performers were joined by Mr. Heermann, and the work was given a virile reading, the young musicians demonstrating their understanding and appreciation of the Brahms idiom in a convincing manner. The Haydn String Quartet, op. 76, No. 5, formed a cheerful finale, presenting the young Symphony players in a most favorable light. They maintained a beautiful balance and repose, at the same time infusing their work with delightful spontaneity.

F. E. E.

Dubinsky Quartet Pleases Philadelphia Audience

The David Dubinsky String Quartet, David Dubinsky, first violin; Samuel Belov, second violin; B. F. Leventhal, viola, and Oscar Eiler, cello, all members of the Philadelphia Orchestra, appeared in a concert on March 21, at Lulu Temple, Philadelphia, for the benefit of the Francisco Ferrer Sunday School. The quartet played two movements from Malchevsky's Quartet, op. 6, and was received with much enthusiasm. This was probably the initial performance in America of this work, which is one of merit. Mr. Dubinsky, who is an artist of high musical attainments, displayed his ability as a soloist in two movements from Lalo's "Symphony Espagnole." His rendering so pleased the large audience that he was compelled to give encores. Other artists who appeared were Daniel Marquarre, flute; Herman Sandby, violoncellist, and D. Hendrik Ezerman, pianist. The accompaniments were played by Clarence Fuhrman.



MME. ADA SODERHUECK

Voice Culture
Coaching, Opera and
Song Repertoire

Specialty:
GERMAN LIED
GARCIA METHOD
METROPOLITAN
OPERA HOUSE
1425 B'way, New York

CULP SONG GEMS IN MINIATURE SETTING

Dutch Singer's Art Resplendent in
Intimate Recitals at Little
Theater

Having proved the satisfying appeal of her art in the vast spaces of New York's Carnegie Hall, Julia Culp displayed the brilliance of her *lieder* gems in a miniature setting, as found at the Little Theater, where the Dutch mezzo-soprano gave two intimate recitals, the first being on the evening of March 28. A slight cold had caused the postponement of the recital announced for March 26 and the giving of the same program on Sunday, March 30.

Only four *lieder* composers appeared on the two programs of Mme. Culp, Schubert, Schumann, Brahms and Hugo Wolf. The latter three composers made up the program of the Friday recital and to the delivery of their works the mezzo-soprano brought all the vocal beauty, interpretative finesse and personal charm which have won her such a warm welcome in America.

For the principal feature Mme. Culp had programmed the Schumann "Liederkreis," and the singer gave an unsurpassable delivery of the twelve numbers, with pure vocalism, dramatic power and effective presentation of contrasts. Following the final "Frühlingsnacht," the charming artist was again and again recalled, and she brought out her master-accompanist, Conrad V. Bos, to share in the ovation.

In the Hugo Wolf group, Mme. Culp further manifested the infinite variety of her gifts, as she skilfully outlined the contrasting moods of the intense "Wer Rief Dich Denn?" "Du Denkst Mit Einem Fadchen," with its amusing climax; the quaint "Mausfallen-Spruchlein" and "Er ist's," inspiring with the singer's buoyancy. As final encores, the mezzo-soprano further delighted the audience with "In dem Schatten Meiner Locken," by Hugo Wolf, and the Brahms "Ständchen." The latter composer had been represented charmingly by an earlier group.

K. S. C.

Mme. Culp was truly a vision of loveliness when she appeared on Sunday afternoon, in a salmon-colored gown of satin, topped by a fascinating hat. This notable singer added several cubits to her artistic stature by her singing of Schumann's glorious cycle, "Frauenliebe und Leben," at this recital. It would be hard to imagine anything more thoroughly convincing, more intensely conceived and with a more whole-souled delivery, for the singer carried her message straight to the minds and hearts of the audience. The cycle was done as a unit, quite properly, without applause between the numbers, and its effect was that of a music-drama *en miniature*. Every iota of sentiment, every nuance of phrasing stood out with telling effect and at the close the applause was witness to the superlative achievement.

Of Schubert there were heard two of the "Zuleika" songs, "Lachen und Weinen" and the familiar "Ständchen." With the assistance of Mr. Bos, Mme. Culp gives this song a new meaning. Together they create a mood, which is far different from the highly sentimentalized interpretations of the song which one hears so frequently. Mr. Bos played the accompaniment *sempre staccato*, giving the effect of guitars, in the spirit of the composer.

The Brahms group, "Feinsliebchen du sollst," the tenderly pathetic "Schwesterlein," the magnificent "Salomé," so rarely sung, and "Botschaft," was another notable attainment. Mme. Culp is an ideal Brahms singer and her singing of "Schwesterlein" was a joy long to be remembered. In "Botschaft" there was ecstasy unbounded. The entire audience remained seated at the close and two extras were granted, the Brahms "Vain Suit" and Jensen's "Mädchen sind wie der Wind." Mr. Bos, as usual, gave of his best in accompaniments that approached perfection.

A. W. K.

Wins Prize for Stokowski Portrait

PHILADELPHIA, March 31.—Leopold Gould Seyffert has been awarded the Fellowship Prize of the Pennsylvania Academy of Fine Arts, for his portrait of Leopold Stokowski, conductor of the Philadelphia Orchestra, hung in the annual exhibition at the Academy.

MILDRED FAAS ★★ SOPRANO ★★

1726 Chestnut Street
PHILADELPHIA, PA.

John C. Freund's Views of Musical and Artistic Conditions Endorsed

MUSICAL AMERICA continues to receive letters endorsing and commenting upon the interview with John C. Freund, which appeared in the New York Times of March 9. Some of these letters were published in the last two issues.

To the Editor of MUSICAL AMERICA:

I have read the interview with Mr. Freund in the New York Times on existing conditions in the musical and art world with much interest and pleasure. I congratulate him on his keen perception and clever exploitation of the matters discussed therein.

This article should be distributed and widely read, for it reaches down into the marrow of things. Sincerely,

C. H. DITSON.

New York, March 25, 1913.

To the Editor of MUSICAL AMERICA:

Mr. Freund's interview in the New York Times on the future of music in this country is very interesting. We need more optimists of his kind, provided they are endowed with his excellent judgment and common sense.

This article in the Times should carry its message to every music center in this country, and should, moreover, be the means of viewing the cause of music from a sound and sane basis. Cordially,

FRANCES HELEN HUMPHREY.

Buffalo, March 13, 1913.

To the Editor of MUSICAL AMERICA:

The editor of the New York Times may well be congratulated on securing for his paper the interview with Mr. Freund, which he published in his issue of March 9.

What appealed to me most was Mr. Freund's splendid spirit of optimism and also his unerring estimate of present conditions, particularly in music. Respectfully,

BRUNO HUHNE.

New York, March 24, 1913.

To the Editor of MUSICAL AMERICA:

I quite raved over Mr. Freund's interview in the New York Times. Always admiring MUSICAL AMERICA, I have even a greater respect for it now, and for

him. The interview has given me a better and more intimate acquaintance with the editor of MUSICAL AMERICA.

Very truly yours,

CHARLES C. WASHBURN.

Nashville, Tenn., March 29, 1913.

To the Editor of MUSICAL AMERICA:

Congratulations! I was certainly pleased to see the article in reference to Mr. Freund and his work and ideas given such prominence in the March 9 Times. I hope it will awaken some of the self-sufficient stand-patter type of persons and be the means of producing action which will be truly progressive along the lines which you suggest. May you continue to preach for many years to come. Sincerely,

DONALD E. WILLIAMS.

Long Lake, Hamilton County, N. Y., March 27, 1913.

To the Editor of MUSICAL AMERICA:

I am certain that your suggestion made in the New York Times of March 9 regarding the salon or drawing-room (proper) for young singers, pianists, painters and sculptors, in fact, every line of art, will win you a front seat in "Heaven." While I am about to establish a studio especially for such work, here in Boston, in connection with my bureau of music, which is exclusive, but many of its members are regularly coached by me for the public, later, of course. But, as you say, how very important for young artists to be heard "rightfully" before having unjust criticism publicly pronounced on them. Yours sincerely,

ISABELLE STONE.

327 Huntington Avenue, Boston Mass.

To the Editor of MUSICAL AMERICA:

I was so glad to read in the New York Times of March 9 Mr. Freund's article with regard to the establishment of salons for music, a few weeks ago, and also to read the references to him in the editorial in the World of March 23. Do help the art situation, if you can. The fight seems, to me, so overwhelming. We would do so much if we only could.

Truly yours,

MARY HALLOCK.

Philadelphia, Pa., March 30, 1913.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

American Institutes Reception

On Saturday afternoon, March 29, the American Institute of Applied Music, New York City, gave a largely attended reception to the parents and friends of the pupils of the Institute. The musical program consisted of six compositions of MacDowell, Prelude, op. 10, Barcarolle, "Idyll" in G, op. 28, Impromptu, "Träumerei" and Polonaise, two musical sketches, "Andante" and "Presto Agitato," by Mendelssohn, Liszt's "Love Dream," Schumann's "Sixth Intermezzo" and Chopin's Polonaise, op. 22. The participants were Alice Rose Clausen, Mabel Besthoff, Rose Karasek, Elsie Lamb, Anna Curtis and Grace Donegani Frank, the latter two being Vassar students, all pupils of Kate S. Chittenden, the dean of the Institute. The playing of the pupils was remarkable considering the fact that they are minors.

Gustave L. Becker's Pupils Heard

Gustave L. Becker gave a pupils' recital of unusual interest at his Aeolian Hall studio last week when his methods of teaching were successfully demonstrated by some of his younger pupils.

One of them, Charlotte Jaekel, who is still but a school girl, showed particularly good work in Bach's French Suite, No. 4. A Fugue of Bach's played by Agnes Kirby was also noteworthy. Others who appeared, some of them for the first time in public, were Charles Schroeder, Alice Levy, Sylvia Nelson, Hilda and Edna Schulerman, and Geraldine Wagner, playing compositions by Tchaikovsky, Paderewski, Godard, D'Ourville, Friml, Pêrlet, Egge-ling, Sartorio, Rhode and Baumfelder. Mr. Becker interspersed the program with brief talks on the compositions played and salient points of interest in each. He himself closed the program with Chopin's A Flat Polonaise.

Mr. Archibald's "Musical Tea"

Vernon Archibald, the New York baritone, gave a musical tea at his studio in Carnegie Hall on Thursday afternoon of last week. Before a gathering of musical enthusiasts a program was presented that won a most cordial reception throughout. Mr. Archibald himself sang in his usual

excellent manner at various times during the afternoon, his offerings being Mary Helen Brown's "The Fairest Flower," "The Gift," redemanded, "There Lies the Warmth of Summer;" these with the composer at the piano, Marshall's "I Hear You Calling Me," Campbell-Tipton's "Spirit Flower," A. Walter Kramer's "I Dreamed and Wept a-Dreaming" and "The Relief," the latter repeated, and Hallett Gilbert's "Youth," "Two Roses," "Night" and "Forever and a Day," the last two winning such marked approval that they had to be sung again. The presence of the composer, who played the accompaniments splendidly, added to the interest. Miss Brown's songs were also applauded and were much admired.

A young pianist, Dorothy Graef, a pupil of Mrs. Gustav Dannreuther, entertained the listeners with the familiar Rachmaninoff Prelude, a Paradies Toccata, Poldini's "Dream Picture," a Moszkowski Waltz and a Scarlatti Capriccio, showing much pianistic talent and an attractive personality. C. O. Bangs, a young tenor who has studied with John Dennis Mehan, won a cordial reception in Graben-Hoffmann's "Lebewohl" and Ronald's "A Little Winding Road." Francis Humphrey, baritone was also heard in Mary Helen Brown's "Plaint," one of her newer and most individual songs, which he sang with artistic taste and fine vocal equipment. Barbara Derby supplied piano accompaniments for some of the songs in good style.

Lachmund School Pupils in Recital

The pupils of the Lachmund Conservatory of Music, Lewis M. Hubbard, director, in West Eighty-fifth street, were heard in recital in the auditorium of the school on Friday evening, March 28. Hans Dohrenwend played the Mendelssohn "Capriccio-brilliant," op. 22, and Jean Rosenbaum Raff's "La Fileuse"; Mrs. Coger the Mendelssohn E Minor, op. 16; Florence Dickinson, Liszt's "Liebestraum," No. 3; Pauline Daniels, Carl V. Lachmund's "Valse-Impromptu," and Eloise Bartholomew, Liszt's "Gondoliera" and Moszkowski's Air de Ballet. These piano students were all advanced and played with understanding and no little technical facility. The violin students were Theodore

Palmenberg, who played a Cantabile of Bohm, Maude Cruikshank, the Adagio non troppo from Ries's familiar Suite, and Otto Dohrenwend, the G Minor Sonata of Tartini. Opal Harrison sang Henschel's "Morgenhymne" and Rogers's "A Love Note" with success.

At Minna Kaufmann's Studio

Minna Kaufmann, the successful Carnegie Hall teacher of singing, has been giving an interesting series of musicales at her studios on Sunday afternoons. These programs have invariably attracted large gatherings of persons prominent in musical and social life. On Easter Sunday Mme. Kaufmann presented Sara Gurowitsch, the cellist; Mrs. Ludington, pianist; Miss McLeary, pianist and accompanist, and Mrs. N. Wiggin, reader.

Kilbansky Pupil Gets Church Position

Jane Vincent Cooper, contralto, a pupil of Sergei Kilbansky, has been chosen as soloist at St. John's, New Rochelle. Miss Cooper is the possessor of a contralto voice of unusual range and beauty.

MME. CAVALAZZI RESIGNS

Gives Up Ballet School to Retire to Her Home in Italy

Mme. Malvina Cavalazzi, ballet mistress of the Metropolitan Opera House, has resigned the direction of the ballet school which she established there in 1909 and will return this Spring to her home near Ravenna, Italy, to enjoy the repose she has earned after her long and distinguished career as dancer and teacher. It has not been determined whether or not the ballet school will be continued. Mme. Cavalazzi gave an exhibition of the skill of her pupils last Tuesday afternoon at the Actors' Fund matinee at the Century Theater. One of her most successful pupils has been Eva Swain, now a première danseuse at the Metropolitan.

Mme. Cavalazzi in private life was the wife of Charles Mapleson, a son of Col. Mapleson, who was once manager of the Academy of Music in New York. Her first great success was obtained at Covent Garden, London, and she was a regular member of the company at the Academy of Music as long as opera was given there. Later she danced at the Metropolitan.

MISS TRAPPER IN NEW FIELD

Resigns from "Musical Courier" to Establish a Press Bureau

Emma L. Trapper, for many years a member of the editorial staff of the Musical Courier, resigned from that position last week and in future will devote herself to lectures on musical subjects and to a new press bureau for musicians which she has established in the Metropolitan Opera House building. Miss Trapper has won a large following by the excellence of her work as a writer on musical subjects. Her critical judgment, wide acquaintance in musical circles and ingratiating personality should serve as valuable assets in her new undertaking. Miss Trapper announces an "operatic discourse" under distinguished patronage on Friday evening, April 25, at the Waldorf-Astoria.

Reception to Metropolitan Artists

The National Arts Club, in Gramercy Park, New York, gave a reception last Sunday evening for Captain Hans Tauscher and Mme. Tauscher (Mme. Galski); Miss Tauscher, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Putnam Griswold, Messrs. Giorgio Polacco, Albert Reiss and Alfred Hertz, all of the Metropolitan Opera forces.

BABIES IN AUDIENCE NEARLY UPSET CONCERT

But Holger Birkerod and Other Norwegians Go On Bravely with Unique Program

The custom of Norwegian music-lovers to take cradle folk to concert performances threatened the undoing of the meritorious program given by the Singing Society Skald in the opera house of the Brooklyn Academy of Music on the evening of March 30. The music proved so inspiring to the infant members of the audience that they cooed and shrieked in turns, jointly, severally and in solos. There was a continuous obligato of high notes from all parts of the house, and the estimable baritone soloist, Holger Birkerod, was nearly convulsed during the rendering of Bechgaard's "Gud signe dig," by several inopportune bellows from a youngster in the second row.

Ole Windingstad, conductor of the orchestra and mixed chorus, opened the program with his own Symphony in D Minor, op. 1, an interesting composition containing many difficult passages and much admirable thematic treatment. Gade's "Morning Hymn," "Alrunen," by Haarklou; "Natten er saa stille," by Kjerulf, and "Olaf Trygvason," were sung by the chorus. Florence Detheridge and Mr. Birkerod appeared in the solo rôles in the latter composition, Miss Detheridge also singing a number of soprano solos. G. C. T.

HADLEY TO CONDUCT ABROAD

Will Present Own Works as Guest in London, Rome and Elsewhere

SAN FRANCISCO, March 24.—Conductor Henry Hadley, of the San Francisco Symphony Orchestra, will leave Wednesday night for Europe to remain there until time for his return in August for the Bohemian Club's Midsummer jinks and grove play. Mr. Hadley will search for novelties during his stay abroad and will also make several appearances as a guest conductor. He will lead the London Philharmonic May 23 at Queen's Hall, London, and will conduct the orchestra at the Augusteum in Rome and orchestras in Munich, Wiesbaden and possibly in Paris. At these appearances Mr. Hadley will lead in symphonies of his own composition. The soloist at his London Philharmonic concert will be Tina Lerner.

In Rome Mr. Hadley will conduct the orchestra in the Augusteum, in April or May, in his fourth symphony, "North, East, South, West," and will also present works of Richard Strauss and Beethoven. The details of Mr. Hadley's appearance in Munich, Wiesbaden and Paris have not been arranged yet.

Florence Hinkle and Reinald Werrenrath in Cornell Recital

ITHACA, N. Y., March 25.—Florence Hinkle and Reinald Werrenrath gave great pleasure to a large audience here last night, both being in their best voice and singing with their customary art. The Cornell Glee Club assisted Mr. Werrenrath in the Darnsch setting of "Danny Deever." Songs by American composers, Cadman, Spross and Macfayden, were included among Miss Hinkle's numbers and Mr. Werrenrath also sang several in English. Both were heard in operatic arias and in three much admired duets.

JOSEPH

Baernstein Regneas

VOCAL INSTRUCTOR

133 W. 80th Street

New York City

Mr. and Mrs. John Dennis MEHAN

VOICE INSTRUCTION

SUITE 70, CARNEGIE HALL, N. Y.

Telephone, Columbus 5946

Mme. CARRIE	BRIDEWELL	Now Booking Season 1913-14 For all particulars, address, G. Dexter Richardson Arbuckle Building Brooklyn N. Y.
	PRIMA DONNA CONTRALTO	

BERTHA KINZEL	SOPRANO
FLORENCE MULFORD	CONTRALTO
Personal Address, 1194 Broad St., Newark, N. J. Tel. 525-W Market	Management: WALTER ANDERSON 171 W. 57th St., New York Of the Metropolitan Opera Co. Under exclusive management HAENSEL & JONES, Aeolian Hall, New York

STOKOWSKI'S SECOND WAGNER CONCERT

Philadelphia Orchestra Gives Brilliant Program—New York's Opera Singers in "Les Huguenots"—Local Concerts of a Week

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, March 31, 1913.

FOR the second time this season, at the Academy of Music last Friday afternoon and Saturday evening, at the Philadelphia Orchestra's twenty-third pair of concerts, Mr. Stokowski offered an all-Wagner program, giving emphasis to the previously acknowledged fact that he is a brilliant and enlightening conductor of Wagnerian music. The program last week was made up of excerpts from the four operas composing the Nibelungen Ring, so arranged in their natural sequence as to give an excellent idea of the great masterpiece as a whole—a summary quite as comprehensive, at any rate, as it would seem possible to present within the time limit of an ordinary concert program. From the prologue to the Ring, "Das Rheingold," was given as the first number, "Entrance of the Gods to Valhalla," this being followed by "Ride of the Valkyries" and "Wotan's Farewell and Fire Music," from "Die Walküre," and, in turn, "Waldweben," from "Siegfried," and "Siegfried's Rhine Journey," Trauer Marsch and Closing Scene, from "Die Götterdämmerung."

Mr. Stokowski presents the real Wagner; he plays the music as the master undoubtedly intended and desired that it should be played—sanely, with no attempt at unnatural or sensational effects—yet with no lack of emphasis, no slighting of possibilities. The "Walküre" selections were presented in a manner absolutely thrilling, while the lovely forest murmurs in the "Siegfried" number were uttered with the utmost delicacy, poetic idealization and tonal beauty. The entire program, in fact, was rendered in a way that revealed to the utmost the power and brilliancy, the instrumental resources, and the sympathetic response of the orchestra to the inspiring leadership of Mr. Stokowski, and was received at both concerts with genuine enthusiasm.

"Les Huguenots" by New York Company

The postponed performance by the New York organization gave an audience which completely filled the Metropolitan last Tuesday evening, one more taste of grand opera—the last of the season—the presentation of "Les Huguenots," with a notable cast and all the original scenery of the elaborate New York production, providing an event of much more than ordinary interest. With Caruso as *Raoul*, Emmy Destinn as *Valentine*, the first appearance here of Frieda Hempel, and a new bass in the person of Carl Braun, there was much to make the performance one of special moment. The change from "Aida" to

"Les Huguenots" was a sensible one, since the Verdi opera has been given here so frequently by both the local and the visiting companies, and while Meyerbeer's work is of the exaggerated and artificial school, it has almost everything needful to satisfy the lovers of showy opera, with plenty in the way of florid melody and picturesque spectacle, and with so fine a cast as that heard on Tuesday evening it could scarcely fail to win approbation and applause. Everything went well, and the climax of the season was not without the grand flourish that opera-goers like to have to talk about and to remember. The chief honors went to Miss Hempel, whose attractiveness of personality and manner, and ability as a singer, won her instant approbation and the tribute of a real ovation. She sang *Marguerite's* aria at the opening of the second act with such fluency and sweetness of tone that after the first few notes there was no doubt of her emphatic success. Hempel's voice, which seems to suggest that of Sembrich in its tonal quality, is pure, sympathetic and of beautiful evenness of tone throughout. In the third act she was compelled to sing some difficult measures on horseback, while the restless steed pranced and turned about in a disconcerting manner, but lost neither her self-possession nor a single note. Caruso looked better than usual in his becoming *Raoul* costume and, while his efforts at impassioned "acting"—panting and sobbing being his specialty—were at times rather amusing than otherwise, he sang with spirit, and in the softer passages—noticeably the first act romanza with *viola d'amour* obbligato—with luscious sweetness of tone. Caruso does not seem able, however, to reach up to the big climaxes in the same manner that he used to do, nor to produce the old-time thrill, though his voice came out with splendid effect at several points on Tuesday evening, and his admirers were ready with some hearty outbursts of applause. Mr. Braun gave a magnificent interpretation of *Marcel*, his impressive appearance and sonorous rich bass, which he uses with fine effect, proving him an artist of superior worth. His singing of the "Piff, Paff" number was one of the hits of the performance. Destinn also scored as *Valentine*, a rôle in which she has opportunity to show her ability as a dramatic soprano; Dinh Gilly, as *De Nevers*; Léon Rothier, as *De Saint Bris*, and Bella Alten, as *Urbain*, also being prominent members of the cast, with Polacco as conductor.

Harris-Baughner Song Recital

Anna Graham Harris, contralto, formerly of Savannah, Ga., but who has recently located in this city, and Edna Harwood Baughner, the popular Philadelphia contralto, were heard in a song recital which was enjoyed by an appreciative audi-

ence, in the rooms of the Orpheus Club, last Friday evening, being assisted in an able manner at the piano by Alton K. Dougherty. Miss Harris has a voice of good volume and excellent range, especially full and rich in the upper tones, and she sings with admirable ease and taste, all of her numbers on Friday evening being delivered with artistic effect. Especially notable is her distinct enunciation, and her versatile interpretative ability was convincingly shown in her rendering of several songs of a simple character and in such dramatic compositions as Brahms's "Sapphic Ode," and "Ah, My Heart Is Weary," from "Nadeshda," by Goring Thomas. Miss Baughner, who is well known through her appearance as soloist with the Philadelphia Orchestra and her frequent appearances in concert and recital, was heard to advantage in a number of songs, in which she used her clear, sympathetic tones with skill and feeling, her principal number being the "Depuis le jour" aria from "Louise," which was very well sung. Miss Baughner and Miss Harris also gave two duets, "Across the Still Lagoon," by Loge, and the Evening Prayer from Humperdinck's "Hänsel und Gretel." Miss Baughner will be heard the latter part of this month in a joint recital with Robert Armbruster, the pianist, in Griffith Hall, under the auspices of the Estey Concert Bureau.

William Hatton Green's Pupils

Pupils' recitals sometimes are wearisome affairs, but that given by the pupils of the William Hatton Green School of Piano

Playing, at the Acorn Club last Thursday afternoon, was not of this variety. The recital, in fact, was one of genuine enjoyment for all who were present, as Mr. Green does not bring his pupils out until they are ready to do credit to him and to themselves, and without exception those who appeared on Thursday played with skill and intelligence, and in a manner that showed sympathetic and musicianly training. Those who took part were Helen Smith Brooke, Martha D. Young, Virginia Curtis Hawley, Willette Wilbourn, Lavinia Gertrude King, Irene S. Walbert, Carol Hastings Thomas, Ruth S. Grim, Harry L. Clouser and E. Kenneth Howe. Special features of the program were Miss Wilbourn's own composition, "The Desert," which she played as the first of her two selections; the Danish song, "Roselil," by Herman Sandby, first 'cellist of the Philadelphia Orchestra, the first of a group played by Miss King, and closing the program, the Grande Polonaise Brillante of Chopin, by Miss Grim, the orchestral part being played by Henry L. Lukens, the well-known pianist, organist and teacher.

Much interest is being manifested in the recital to be given by Emily Stuart Kellogg, one of Philadelphia's leading singers and a contralto who has won wide recognition for her beautiful voice and artistic ability. It will be given in Witherspoon Hall, Tuesday evening, April 8, Clarence K. Bawden assisting at the piano. This recital will be the first of a series to be given under the auspices of the newly organized Estey Concert Bureau.

ARTHUR L. TUBBS.

JEAN RIDDEZ CONCLUDES HIS OPERA SEASON HERE

Departs for France After Long Series of Successes in Boston and Montreal Opera

BOSTON, March 31.—Of the artists who have appeared with the Boston Opera Company and also with the Montreal Opera



Jean Riddez as "Pelléas"

Company, Jean Riddez, the French baritone, has made a noteworthy impression both here and in Canada.

Mr. Riddez has departed for France, where he will sing during the Spring months.

Mr. Riddez opened his American season in Montreal, where he sang the part of *Herod* in Massenet's "Hérodiade," making a sensational success. Later he sang in the "Jongleur de Notre Dame," and created the baritone rôle in Baron Erlanger's "Noël," which was given its première earlier in the season in Montreal. Other operas in which Mr. Riddez triumphed were "Tales of Hoffmann," "Thais," "Romeo and Juliet," "Faust," and "Carmen" in French, and "Rigoletto" and "Tosca" in Italian.

In Boston Mr. Riddez created the rôle of the *Ogre* in the first American performance of Louis Aubert's "La Forêt Bleue." Mr. Aubert visited America for the purpose of witnessing the first performance of his opera here and highly commended Mr. Riddez for his artistic work in a trying part. Mr. Aubert presented Mr. Riddez with a score of the opera in which he wrote the following: "To Jean Riddez with appreciative recollections of his *Ogre*, which overflowed with natural spontaneous joy. Devotedly, Louis Aubert."

Other operas in which Mr. Riddez sang with success in Boston this last season

were "Faust," "Pelléas," "Tales of Hoffmann" and "Carmen." Mr. Riddez appeared with the Montreal Company in Quebec, Ottawa and Toronto, as well as in Montreal.

Kurt Schindler's Lectures

Kurt Schindler, conductor of the Schola Cantorum of New York, gave additional proof last Wednesday of his versatility by giving a lecture in the French language on Charpentier's opera "Louise" at the residence of Mrs. William G. Rockefeller in Greenwich, Conn. This same lecture and one on "Boris Godounow" were given in English by Mr. Schindler during the past few months in New York City. Neither French nor English is Mr. Schindler's mother tongue. This fact, in addition to his activities as a composer and conductor, gave rise at a recent gathering of patrons of music to the question, "Where do this man's talents end?"

"The Bohemians" to Hear Huss Sonata

The second "Composers' Program" of this season by members of "The Bohemians" will be given at Lichow's, New York, on Monday evening, April 7. On this occasion Henry Holden Huss, the eminent composer-pianist, will present his Sonata in G Minor for violin and piano, in which he will have the assistance of Carl H. Tollefsen, the violinist, having been invited by the board of governors of the club to do so.

Reengaged for many appearances by the Boston Symphony Orchestra and the New York Philharmonic Orchestra



MR.
**MAX
PAUER**

will return for a second American tour, at present limited to

the first three months of 1914.

Management: Concert Direction M. H. Hanson
437 Fifth Avenue, New York

Mr. Pauer uses the Steinway Piano.



SINGERS

Study During the Summer Months

IN NEW YORK

The Summer Session of Instruction in ARTISTIC SINGING Conducted Personally by Mr. Ward-Stephens, offers unusual advantages to Teachers, Concert, Operatic and Church Singers in Voice Production and Interpretation.

All applications for admission to this course, beginning June 15th and ending September 15th, must be made not later than May 15th.

SPECIAL SUMMER RATES TO TEACHERS

Term of 20 Lessons, - \$80

WARD-STEPHENS

253 West 42nd Street, NEW YORK 'Phone 3956 Bryant

ADELE KRUEGER

CONTRALTO

400 Riverside Drive, New York
Telephone - 4043 Morningside

EVAN WILLIAMS

TENOR

Management: WOLFSOHN BUREAU
1 West 34th Street, New York

KATHLEEN PARLOW

The Greatest Living Woman Violinist

THIRD AMERICAN TOUR, ENTIRE SEASON 1913-1914
Management: LOUDON CHARLTON, Carnegie Hall, New York

DRAMATIC SOPRANO

Concert, Oratorio, Recital

Management, Concert Direction,
M. H. HANSON, 437 Fifth Avenue, New York City

BOSTON OPERA'S FOURTH SEASON ENDS

"Jewels of the Madonna" Most Popular Work of the Winter Despite Adverse Critical Opinion—Final Performances Include Nordica in "Tristan und Isolde," a Poorly Prepared "Martha" and an Admirable "Tales of Hoffmann"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 31, 1913.

FOR the final performances of the fourth season of the Boston Opera House, which came to an end Saturday evening, March 29, there were packed houses in the afternoon and the evening, and after the last act of "The Jewels of the Madonna" some fifteen recalls for the principal artists, for Mr. Caplet, who conducted; for Mr. Sbravaglia, the admirable chorus master; for Mr. Reali, the regisseur, and finally for Mr. Russell, who was brought on the stage by Mme. Gay and recalled some half dozen times. Mr. Russell did not respond to requests for a speech.

The cast for "The Jewels" included Mme. Melis, in what is perhaps her greatest impersonation; Maria Gay, in her excellent impersonation of Carmela, the mother; Zenatello, as Gennaro, and Ramon Blanchart, the Rafael of the occasion. The quality of the performance, a very brilliant one, has been sufficiently often described in this correspondence. "The Jewels of the Madonna," sensational, even unpleasant in its subject matter, deficient in musical beauty of a high order, modeled after the most lurid of modern Italian realistic operas, has been the favorite work of the season. It has had seven performances, to crowded houses. Always there has been a big profit for the management.

In the afternoon Flotow's "Martha" was performed for the second time by the Boston Opera Company, and in English. Miss Nielsen was the Lady Harriet; Mme. Gay the Nancy; Edward Lankow, Plunkett; Max Lippman, Lionel. Mr. Moranzoni conducted this part of the double bill. There followed Wolf-Ferrari's "Secret of Suzanne," with Miss Nielsen and Rodolfo Fornari as the Count and the Countess Gil—a delightful work, the more delightful after the ill-prepared performance of "Martha." The solo singing in "Martha" was often of a high order, however. Miss Nielsen is especially at home in such a rôle as that of Lady Harriet, and she is the singer to do justice to the simple sentiment of "The Last Rose of Summer." Also, she was in excellent voice, having entirely recovered from an indisposition which had postponed the first performance of Flotow's work by the local company. Mr. Fornari seconded her efficiently.

"Martha" Not a Success

In the performance of "Martha" Mme. Gay's rich lower register lent color and sonority to certain passages, and all her admirers were delightfully entertained by her appearance in hunting garb. Of those who were on the stage, two enunciated the English tongue distinctly. They were Miss Nielsen and Mr. Lankow. His voice, with its splendid sonority, was one of the redeeming features of the occasion. "Martha" had come at the end of the season. It was sung from a translation as poor as are most of the English translations of operas in other tongues; its setting was hasty and faulty; its ensemble, if ensemble it must be called, had better be left undescribed. The opera gave pleasure on account of its well known tunes and the interesting appearances of the important members of the cast. We have yet to discover whether an adequate performance of this opera in English would prove worth while, for we have not yet seen the work adequately presented.

Other operas of the final week were Wagner's "Tristan und Isolde," with Lillian Nordica, as Isolde; Jacques Urlus, as Tristan; Willy Buers, as Kurwenal; Maria Gay, as Brangäne; Edward Lankow, as King Mark, and André Caplet conducting. This was sung on Wednesday evening, the 25th. Offenbach's "Tales of Hoffmann" was given on Friday evening, with this interesting cast: Olympia, Frieda Hempel; Giulietta, Elizabeth Amsden; Antonia, Lucrezia Bori; Hoffmann, Edmond Clément; Lindorf, Coppelius, Dapertutto, Dr. Miracle, Jean Riddez; Niklausse, Elvira Leverom; Andres, Cochenille, Pitinaccio, Luigi Cilla; Spalanzani, Ernesto Giaccone; Crespel, Ramon Blanchart; Schlemil, George Everett; conductor, André Caplet.

Mme. Nordica surprised her admirers by the freshness of her voice in "Tristan." Mr. Urlus was again made welcome—one of the few Wagnerian singers who can sing the part of Tristan. The Kurwenal of Mr. Buers was found to be a manly characterization, sonorously sung. Mme. Gay sang her song back of the stage in the second act in pitch and with a sensuous quality of tone which merged poetically with that of the orchestra. Mr. Lankow did justice to the philosophy which underlies the admonitions of Mark. Mr. Caplet conducted better than had been anticipated. The audience was large.

Memorable "Hoffmann" Performance

The performance of "The Tales of Hoffmann" on Friday night was the best of this work which has been given by the Boston Opera Company. First, on account of the spirited ensemble, and secondly, by reason of the great singers who gave new interest to the various rôles. Of these singers, Miss Bori gave by far the most beautiful and characteristic impersonation of Antonia that has been seen in this city for years. She is unquestionably one of the most talented of the young women singers who have appeared on the opera stage in America in recent years. Her Antonia was a girlish and wistful figure. She dreamed at the harpsichord, and as she dreamed she sang song that was musing fancy, and song that vibrated with sensuous longing. Every detail of the business was exquisitely carried out. The exceeding simplicity and intimacy of the scene was beautifully preserved, through the rapturous duet with Hoffmann, and until the final dramatic trio scene with Miracle. This was an impersonation to remember with pleasure and gratitude.

Miss Hempel gave an authoritative performance of the Doll's music, and her rigid attitudes brought waves of applause. Mr. Clément's Hoffmann is always a finished work of art. Miss Amsden has now more of the regal and the subtle element in her representation of the courtesan. Mr. Riddez was more traditional in his triple rôles than Mr. Marcoux. He is hardly less effective. His Coppelius is an appropriately queer, fantastical, amusing figure. His Dr. Miracle is also effective. The rich and fantastical settings of Mr. Urban are a great asset in the success of this work.

Twenty-eight Operas Given

In the course of the season now come to an end twenty-eight operas were given 102 performances. One act of Delibes's ballet, "Coppélia," was given twice. Seven works were newly mounted: Offenbach's "Tales of Hoffmann," Charpentier's "Louise," Wolf-Ferrari's "Jewels of the Madonna," Mozart's "Don Giovanni," Bizet's "Djamileh," Aubert's "La Forêt Bleue," Wolf-Ferrari's "Secret of Suzanne," Flotow's "Martha," in English. Of these works two, "Djamileh" and "La Forêt Bleue," were given for the first time in America. They proved of little account. Wolf-Ferrari's two operas, "The Jewels of the Madonna" and "The Secret of Suzanne," were heard for the first time in

Boston, and were very successful. "The Tales of Hoffmann," "Louise," "Don Giovanni" were likewise very successful. "Martha," owing to its mediocre performance, was not. The names of twenty composers were represented: Aubert, Bizet, Charpentier, Debussy, Delibes, Donizetti, Gounod, Humperdinck, Leoncavallo, Mascagni, Massenet, Mozart, Offenbach, Puccini, Rossini, Saint-Saëns, Verdi, Flotow, Wagner, Wolf-Ferrari. The number of performances of each opera follows:

"Aida," 6; "Barber of Seville," 2; "La Bohème," 5; "Cavalleria Rusticana," 4; "Tales of Hoffmann," 5; "Coppélia," first act, 2; "Djamileh," 1; "Don Giovanni," 3; "Faust," 3; "La Forêt Bleue," 3; "The Jewels of the Madonna," 7; "Girl of the Golden West," 4; "Hänsel und Gretel," 5; "Louise," 5; "Lucia di Lammermoor," 4; "Madama Butterfly," 3; "Martha," 2; "Otello," 3; "Pagliacci," 4; "Pelléas et Mélisande," 2; "Rigoletto," 3; "Samson et Dalila," 1; "Secret of Suzanne," 4; "Thais," 3; "Tosca," 5; "Traviata," 4; "Tristan und Isolde," 4; "Trovatore," 3.

Sixteen Italian operas, including the operas of Mozart and Wolf-Ferrari, were given sixty-four performances; nine operas by French composers have had twenty-seven performances; three German operas, eleven performances. Puccini had four operas to his credit and seventeen performances. Verdi was represented by five operas and nineteen performances. Wolf-Ferrari was represented by two, the remainder by one each.

The conductors who appeared were Robert Moranzoni, who directed thirteen operas and forty-three performances; André Caplet, eleven operas and thirty-six performances; Felix Weingartner, eight operas and fourteen performances; Charles Strony, three operas and six performances; Ralph Lyford, two performances of "Lucia di Lammermoor," Arnoldo Conti, who conducted the first performance of "Otello" of the season, January 29. On March 6 Mr. Caplet conducted a performance of the music of "L'Arlesienne," given by Paul Marcel and his company of French players.

New Singers Heard

Among the singers heard in Boston for the first time were Lucrezia Bori, as Gilda, Mimi, Antonia; Willy Buers, as Kurwenal; Louise Edvina, as Antonia, Louise, Melisande, Malicella, Tosca; Ferrari-Fontana, as Tristan; Frieda Hempel, as Rosina, Violetta, Olympia; Leon Lafitte, as Rodolfo, Manrico, Don José, Haroun, Julien; Umberto Macnez, a disappointment from New York; Anafesto Rossi, as Marcello, Henry Ashton, Giorgio Germont, Amonasro, Alfio, Valentine, Tonio, Jack Rance. Mme. Schumann-Heink was heard for the first time with the Boston Opera Company as Azucena in "Il Trovatore" and the Witch in "Hänsel und Gretel." Here are the names of some other celebrated singers who appeared: Frances Alda, Carl Burian, Enrico Caruso, Edmond Clément, Charles Dalmorès, Adamo Didur, Mary Garden, Maria Gay, Dinh Gilly, Otto Goritz, William Hinshaw, Edward Lankow, Vanni Marcoux, Riccardo Martin, José Mardones, Alice Nielsen, Lillian Nordica, Luisa Tetrazzini, Jacques Urlus, Lucile Weingartner-Marcel, Giovanni Zenatello.

The fourth season of the company has been an advance in the matter of repertoire; the number of able singers who have appeared; the scenic settings, and the general attainments of the ensemble.

OLIN DOWNES.

Oscar Sonneck to Lecture in New York

Oscar Sonneck, Musical Librarian, the Congressional Library, Washington, D. C., will give an historic survey of "Music in America" at Hotel Plaza next Friday morning, April 11, under the auspices of the Schola Cantorum. Mr. Sonneck's lecture will be the last of a series of six lectures on music given this season for the members of the Schola.

Zoeliner Quartet Plays for Musical Fraternity

In the March musical meeting of the New York Fraternal Association of Musicians at the Musicians' Club on March 25, the program was furnished by the Zoellner String Quartet, which played the Haydn Quartet, op. 64, No. 5; the Beethoven Quartet, op. 74, No. 10, and the Sinding

Serenade for two violins and piano. The programs of this association have been most interesting this year (owing largely to the efforts of the president, Edward Berge), and the latest was certainly no exception. The program demonstrated well the merits of the organization and why it is obtaining a foothold in this country. America is large enough to support a dozen ensemble organizations of merit such as the Zoellners.

Lhévinne Gives a Brilliant Recital in Seattle

SEATTLE, Wash., March 21.—Josef Lhévinne, the Russian pianist, appeared in recital at the Moore Theater last night and brought to a brilliant close the series of artist attractions presented during the season by William B. Clayton. In a program embracing every department of the pianistic art from the tender C Major Sonata of Mozart to the dazzling Balakireff "Islamey" fantasia, the artist's playing evoked an enthusiasm seldom witnessed from an audience in this city. Mr. Lhévinne's playing of the Schumann "Carnaval" and "Toccata" was a revelation and his Chopin group, which included the Barcarolle, Mazurka in B Major, and the B Minor Octave Study, gave evidence of a Chopin player par excellence. The remainder of the program included the Mendelssohn-Liszt "On the Wings of Song," the Schumann-Tausig "El Contrabandista," and Rubinstein's Nocturne and C Major Etude. Recalls were many and insistent applause made it necessary for the artist to add three encores to his list.

C. P.

Marianne Camblos's Concert Plans

Marianne Camblos, the young American singer who entered the concert field last season and whose phenomenal vocal range gives her the unusual title of "soprano-contralto," has come during the past week under the management of Anne Friedberg, of No. 1425 Broadway, New York. Miss Camblos will be heard in numerous concerts during the next season, both in recital and other work.

Such a large range is hers that she frequently sings on the same program things like the aria of the Queen of the Night from Mozart's "Magic Flute," and the familiar contralto aria from Saint-Saëns "Samson and Delilah," following these with songs for both high and low voice.

Abandon Foreign Tour of National Chorus

TORONTO, Can., March 31.—The trip of the National Chorus to England this Summer, which Dr. Albert Ham the conductor had hoped to bring about, has been finally abandoned, as not a sufficient number of the choristers could be released from their employment.

Dr. A. S. Vogt, conductor of the Mendelssohn Choir, sailed from Europe for Canada on Saturday.

R. B.

MUSICIANS' DIRECTORY

GUSTAV L. BECKER

Concert Pianist, Lecturer and Teacher
Thorough Preparation for Teaching or Public Performance.
New York Studios: Steinway Hall, 109 E. 14th St., Tuesdays and Fridays. Aeolian Hall, 27 W. 42d St., Saturdays or by appointment.

GIUSEPPE CAMPANARI

BARITONE Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

ELIZABETH CLARK-SLEIGHT

817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

JESSIE G. FENNER

MEZZO SOPRANO
Teacher of Singing
Studios 2 W. 16th Street, New York City—Monday and Thursday

LACHMUND CONSERVATORY OF MUSIC

LEWIS M. HUBBARD, Director.

132 West 85th Street, New York

MARIE STONE LANGSTON

CONTRALTO
Oratorio—Concert—Recitals

Address: 3301 Hamilton St., Philadelphia

Management, Marc Lagen, New York.

Dr. FRANKLIN LAWSON, Tenor

Voice Specialist
Aeolian Hall Tel. 6244 Bryant New York

FLORENCE E. H. MARVIN

TEACHER OF SINGING
New York Studios: 133 East 34th Street
Brooklyn Studios: 75 Willow Street

Refers by permission to Dr. Holbrook Curtis and Riccardo Martin

MARY PINNEY

PIANIST AND TEACHER
418 Central Park West Phone, 4164 Riverside
New York City

MR. AND MRS. EDMUND SEVERN

VOICE, VIOLIN, PIANO, THEORY
131 West 56th St. Phone 2503 Columbus



**Compositions by
Harry M. Gilbert**

Pianist on Tour with
David Bispham

VIOLIN PIECES—"Marnettes," a Scherzo Played by
Maud Powell. "Aspirations."
Andante Cantabile. "Friendship," A Melodic Sketch
PIANO SOLO—"Gabrielle," Valse de Concert.
SONG—"Bid Me to Live," Four Keys.

Published by
M. WITMARK & SONS, New York
144-146 West 37th Street

THOMAS FARMER

MRS. LAURA E. MORRILL

BARITONE

Management: M. H. HANSON

437 5th Avenue, New York

SCIENTIFIC VOICE CULTURE

STUDIO: AEOLIAN HALL

West Forty-Second St., New York

EDNA DUNHAM

SOPRANO

Personal Address, 131 W. 81st Street

Tel. 9054 Schuyler, New York City
W. L. Radcliffe, 406 Star Building
Washington, D. C. Telephone Main 7885

DOWNING

Bass-
Baritone

150 Hillside Avenue,
NEWARK, N. J.



Carl Guido Friederich Richter

Carl Guido Friederich Richter, who will be remembered by many of the old-timers in the musical profession as a prominent violinist and teacher, died at his home in



The Late Carl Richter

Hawthorne, N. J., on Saturday, March 29, in his eighty-second year. Professionally he had been known as Carl Richter-Nicolai, and during his long and useful career he had guided many aspiring artists on to fame. For the past five years Mr. Richter had lived practically in retirement, devoting himself only to a limited number of pupils.

Mr. Richter was born in Tarnowitz,

Prussia, of musical parents. As a boy he used to play all of the Beethoven sonatas for violin and piano with his mother. His father sent him to Breslau, to study under Maurice Schön, a pupil of Louis Spohr, and began his public appearances as a prodigy. Subsequently he studied with Carl Müller, in Braunschweig, and then under Spohr, in Cassel. Richter and Hauptmann were his teachers in harmony and his first important position was as concertmaster of the Gewandhaus Orchestra, and at the opera in Leipzig. Then Mr. Richter came to America, where he won recognition immediately. Among the various positions he filled with distinguished ability were with the Thomas Orchestra, the New York Quintet Club, concert master of the Damosch Symphony Orchestra, and conductor of the Mozart Musical Union.

Among the violinists who have gained recognition and who pursued their early studies under Mr. Richter are David Mannes, Dora Becker, Bertha Behrens, Gustav Saenger and George Stehl. His chief works as a composer were an overture and many songs and solo violin pieces. He was the author of a violin method which is used extensively by students of that instrument.

Clifton Bingham

Clifton Bingham, fifty-four, author of "In Old Madrid" and many other songs and the novel "Love's Old Sweet Song," died March 26 in London, England.

Walter A. Lanigan Collins

Walter A. Lanigan Collins, a composer, died March 27 of pneumonia at his home, No. 53 Suydam Place, Elmhurst, N. J. He was known in New York musical circles.

MORE MUSICIANS FOR CONCERTS IN THE PARKS

Commissioner Stover, of New York, Calls Outlook for Coming Season Encouraging

Charles B. Stover, Park Commissioner of New York, expresses much pleasure in the outlook for the popular concerts in the public parks the coming season.

"We have \$10,000 more money than we had last year and we will increase the bands and orchestra accordingly," he said in an interview with a representative of the *Herald*. "Of course, the more trained musicians there are in an organization the better will be the music."

"Last year we had only forty men besides the leader in the orchestra for two months, and only forty-five at the height of the season, when we gave concerts seven times a week. I hope to increase our orchestra to fifty-one men."

"Our bands were miserably small last year because of the lack of money to engage more players and the large number of concerts we gave in the various parks of New York city. I hope to increase our band to at least twenty-one and possibly to twenty-five performers besides the leader. There is no reason why the greatest city in the world should not have the best public concerts."

"After consultation with the ablest leaders and composers, I am convinced that an orchestra should have at least from fifty-five to sixty-three performers for such programs as we give. I believe we should continue to have orchestral music on the Mall. It draws large audiences. Simple brass band music produces a noisy gathering. Concerts that do not hold audiences and preserve order cannot be called a success."

"I believe we have educated great masses of people who have become music lovers. Their complete absorption during performances shows the depth and sincerity of their attention. Now, in view of the fine musical taste developed by our park concerts, we believe it would be a mistake to give way to the clamor of thoughtless ones who want rowdy ragtime medleys by brass bands."

"When I see great masses of common people deeply interested in noble music I feel proud of them and proud of the city. So I shall continue to work for the education and entertainment of the multitudes of our citizens who have given their highest approval of our concerts."

Beginning June 1 seven concerts will be given each week in July and August.

Downing Engaged for the Eighth Year

George H. Downing has been re-engaged for the eighth year as bass and director of music at St. Luke's M. E. Church in Newark, N. J. The greatly increased attendance and the full houses on musical nights have proven to the officials of this church that good music is a valuable asset and that the large appropriation for music is a wise expense. Mr. Downing is rapidly becoming known as a successful and dependable concert singer and each season brings him an increasing number of engagements.

YSAYE TWICE WITH STOCK'S ORCHESTRA

Violinist Makes Second Appearance This Season with Chicago Symphony—Cavalieri in an "Operatic Concert"—Kneisel Quartet's Last Concert

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 31, 1913.

FOR the second time this season Eugen Ysaye made his appearance with the Chicago Symphony Orchestra, a tribute seldom paid to any artist. At Saturday evening's concert a large audience greeted the violinist, whose art never fails to inspire. Ysaye's interpretation of the Viotti Concerto, a work known to few except students of the violin, was as wonderful as his reading of the Mozart Concerto. To a composition, simple and melodic in form, now considered somewhat old fashioned, he brought a depth of feeling, a serene emotion, a plaintiveness most appealing. He responded to the prolonged applause with a Bach sonata.

In the Bruch Scottish Fantasia, Ysaye reached exalted heights of emotion. There was no obvious display of technic, his mastery of mechanical difficulties enabling him to deliver his message with freedom of thought and exquisite beauty of tone. Mr. Stock supplied wonderful orchestral accompaniments. In response to the enthusiasm displayed by the audience, Ysaye gave another beautiful example of his art in his playing of the Saint-Saëns "Havanaise."

The Preludes to Acts I and II of Debussy's "Le Martyre de Saint Sébastien," were heard here for the first time. The Prelude to Act I, "La Cour des Lys," seemed reminiscent of the Grotto scene in "Pelléas et Mélisande." "La Chambre Magique" (Prelude to Act II), with its mysterious theme and weird tremolo accompaniment, really conveyed a sense of magic. They are bits of impressionism, of lovely color, which appeal to the senses for the moment, but because of their illusive nature, are soon forgotten and leave one wondering what it was that was so charming.

The other orchestral numbers were Beethoven's Overture to "King Stephen," and the Elgar Variations. These enigma Variations are very interesting and were brilliantly played.

Cavalieri in "Operatic Concert"

Lina Cavalieri does not like to confine herself to the modest requirements of the concert stage, nor does she approve of the small opportunities for dramatic display afforded by the present standards of song recital, so she presents as her idea of an artistic program, an operatic concert, given in costume. With the assistance of Lucien Muratore, dramatic tenor of the Paris Grand opera, Mme. Cavalieri gave the Saint Sulpice scene from Massenet's "Manon," and the last act of Bizet's "Carmen." It took some few moments to get used to seeing an operatic scene given with an over-abundance of impassioned acting, on the big empty stage of Orchestra Hall. However, the interest was centered on Mme. Cavalieri, whose charming personality and beautiful voice attracted a large audience. Her singing is intensely dramatic, but it is not always beautiful. The clear ringing quality of the tone was sometimes marred by the vehemence of her acting, but according to her ideals of interpretation, pure beauty of tone should be sacrificed for dramatic effect. In the Neapolitan songs, Mme. Cavalieri was delightful. In this type of song she appears at her best, but in singing Grieg's "Ich Liebe Dich" with the French words

and in bringing to the simple love song so much tempestuous feeling, she entirely lost the spirit of it. Her field is the operatic stage, which is the proper environment for her talents.

Mr. Muratore's singing is of genuine beauty. His voice has a remarkable lyric quality and he knows how to appreciate the artistic values of song.

Edward Tournon played very good accompaniments and contributed several solos, including one of his own compositions, which was light and rather pleasing.

At the Studebaker Theater, Sunday afternoon, the Kneisel Quartet gave the last of the series of concerts under the direction of F. Wight Neumann. An appreciative audience heard the program. Haydn's Quartet in D Major, Grieg's Quartet in D Minor and Schumann's E Flat Quartet, for pianoforte, violin, viola and violoncello were the numbers offered. In the Schumann quartet Mr. Kneisel, Mr. Svecenski and Mr. Willeke had the assistance of Rudolph Ganz, giving an interpretation that seemed perfection. The spirit of romance dominated the Grieg quartet, which made a fitting close to a most artistic program.

Laurels for Otto B. Roehrborn

Otto B. Roehrborn, violinist, was the soloist at the orchestral concert given Sunday evening at the Chicago Sinai Congregation. Mr. Roehrborn played the Adagio from the G Minor Concerto of Bruch, two Wagner numbers, "Ein Albumblatt," and "Walter's Preislied," with orchestral accompaniment. His quiet, pleasing personality, his serene and splendid interpretation of the Bruch Adagio won the instant approval of the audience. Mr. Roehrborn's playing is scholarly rather than emotional; his tone is not large, but it is lovely. The orchestral numbers presented by Mr. Dunham were the Overture to "The Mill on the Cliff," by Reissiger, a Fantasy from Saint-Saëns' "Samson et Dalila," "Echoes of the Dance" by Gillet, a Nocturne and Waltz from Delibes's ballet "Coppelia," and the finale from the first act of "Lohengrin." Mr. Dunham also contributed two organ solos, in "Paradise" and "Fiat Lux" (Let There Be Light) of Dubois. As an organist Mr. Dunham's reputation is well known, and as a conductor he is rapidly coming to the front. The Sunday evening concerts are well attended.

The Chicago Little Theater is a charming place to give a recital, and when there is such a good program as Carolyn Willard's pupils presented Saturday evening, the satisfaction is complete. Four members of Miss Willard's class, the Misses Ebba Forsberg, Elsie Simpson, Selma Forsberg, and Luella Sweet, assisted by Merlitta Davis, soprano, gave a program of exceptional interest. The piano numbers included works of Brahms, MacDowell, Chopin, Poldini, Godard, Moszkowski, Schumann and Schubert. The work of each student was well done. Miss Davis sang an aria from Massenet's "Hérodiade" and songs by Strauss, Homer and Gilbert. Her voice is clear and sweet and her enunciation quite distinct.

MILDRED GOODFELLOW.

New Church Position for Zoe Fulton

Zoe Fulton, contralto, has accepted the position of contralto soloist at the Second Presbyterian Church of Pittsburgh. She appeared in the cantata, "From Death to Life," on Easter day at that church and received excellent criticisms in the newspapers of the following day. She expects to fill many engagements next season.



—Photo by Mishkin.

PAUL ALTHOUSE

Tenor

of the

METROPOLITAN OPERA COMPANY, NEW YORK

received his vocal and operatic training from

OSCAR SAENGER

As a

Maker of Operatic Careers

Mr. Saenger has made a record approached by no one in America

Oliver Ditson Company

150 Tremont Street, Boston 8-10-12 East 34th Street, New York

NATURAL LAWS IN PIANO TECHNIC

By MARY WOOD CHASE

Presents clearly and concisely the essential laws of the building up of a good piano technic. Contains fifty-seven plates showing correct and incorrect positions of the hands and fingers.

Price, Postpaid \$1.25

"Very original, stimulating, and well thought out."—ERNEST HUTCHESON.

BOSTON NEW YORK



Maggie Teyte has been engaged as soloist for the New York concerts of December 12 and 14 of the New York Symphony Orchestra.

Mrs. Elfrida Heller Weinstein contributed several pleasing songs to the St. Patrick's Day celebration at Masonic Temple, Portland, Ore.

Marie Sundelius, who has been soprano soloist at the Commonwealth Avenue Church, Boston, has accepted a similar engagement at the New Old South Church.

Marie Kaiser, soprano, has been engaged to sing in Sullivan's "Golden Legend" with the Yonker's Choral Society on April 17, Walter Henry Hall, conductor.

Mme. Jeanne Gerville-Réache will be heard in joint recital with Fritz Kreisler at Detroit, Mich., Tuesday evening, December 9, under the local management of James E. Devoe.

Frank Wright, warden of the American Guild of Organists, gave organ recitals in Richmond and Norfolk, Va., during Easter week under the auspices of the Virgin's Chapter of the Guild.

Edwine Behré, of Atlanta, Ga., has just finished a successful course of eight lectures on the life and works of Chopin, at her studio in Atlanta. Miss Behré studied under Leschetizky for five seasons.

Leo Charles Sparks recently gave the first of a series of reception-recitals at his new studio in Portland, Ore. Other recitals were given by Mrs. Emma B. Carroll and Helen Calbreath.

Marion Banfill, pianist; Charles Banfill, violinist; Dacres Wilson, tenor, and Miss Foss, reader, appeared successfully before the Twentieth Century Club, Brockton, Mass., on March 10.

On the evening of Good Friday, under the direction of Frederic W. Berryman, the choir of the First Methodist church of Port Huron, Mich., sang Stainer's "Crucifixion." The soloists were E. J. McMann, tenor, George Hartson, bass, Milton Beauchamp, baritone.

Among the successful singers in a recent week of music at Portland, Ore., were Mrs. Virginia Hutchinson, Mrs. Delphine Marx, Mrs. Elizabeth Hamilton-Stovers, Anna Matschiner, Golda Goulet, Mrs. Raymond Graham, John Claire Monteith and Joseph P. Mulder.

At the Saturday "informal" of the Women's Philharmonic Society of New York Amy Fay, president, the society had the assistance of Elenore Altmann, pianist, artist pupil of Sigismond Stojowski, and Louise Carver Bodemann, a young singer who has recently come to New York from the West.

A sacred concert and organ recital was given by the Cathedral Choir at the Passionist Monastery Church, Baltimore, under the direction of Frederick Furst, with Alfons Schenuit, organist. The soloists were Mary McCloskey, Elma Sellman, Mrs. Bernard, J. Wells, Eugene Robert, Hubert J. Sturm and William T. Haydon.

Mrs. Hudson-Alexander has been re-engaged to sing the April concert of the Handel and Haydn Society of Boston in the "Creation," resulting from her success recently in the "Stabat Mater" with Mme. Schumann-Heink. This is her third appearance since December in Boston, and the third with the Handel and Haydn Society.

The last of a series of five organ recitals during the Lenten season was given by Herbert Staveland Sammond, organist of the Clinton Avenue Congregational Church, Brooklyn, at the church on March 20. Mr. Sammond, who has established considerable reputation as an organist and choral director, was assisted by Alice Ralph, soprano.

Walter R. Anderson has booked Mildred Potter to sing with the Boston Cecilia Society, Arthur Mees, conductor, on April 17, in the "Music Maker" by Elgar. This will be Miss Potter's third engagement for

the same work this season; at Carnegie Hall, New York, with the Columbia University Choral Society and at the Albany Festival, May 5.

Miss F. Walsh, soprano and Irish ballad singer, and Gertrude Gugler, contralto, a German *lieder* singer, will give a recital at Æolian Hall on April 6. The program includes selections of Cadman, Grieg, Schubert, Mascagni, Liszt, Puccini, Brahms and Rossini. The concert is under the management of Mme. Emma Dambmann, who is at the same time teacher and coach of the young artists.

Recent events at Portland, Ore., included a meeting of the New England Conservatory Club at the residence of Mrs. Clifford Moore; sessions of Dorothy Nash's opera study class; a recital by Mrs. Elsie Bond Bischoff; a program prepared by Mrs. Frederick L. Olsin for the Old People's Home, and recitals by pupils of Edith Keey, Mrs. Dora Danforth, Mrs. L. W. McMichael and Miss Mityline Stites.

A special musical service was given by the choir of St. Ignatius Catholic Church, Baltimore, March 30, under the direction of the organist, Helen M. Linhart. The program included Haydn's Mass in D and Giorgia's "Regina Coeli." The soloists were Mrs. Nadine Wahle, Ella Mears, sopranos; Carlotta Nicolai, Mrs. Daisy Holdefer, altos; Albert C. Wahle, Otto Wahle, tenors, and Joseph Trageser and Roman Steiner, basses.

At a benefit concert for Mme. Ranke at Delmonico's, New York, March 28, Eleanor Payez played the piano as a substitute for Heinrich Meyn, baritone, who was too ill to appear. Other performers were Jane Arctowska, contralto, and Mme. Ranke, interpreter of poetry and stories. Miss Payez played two Chopin preludes, three Brahms waltzes and a romance by MacDowell. Mme. Arctowska sang several *lieder* and Homer's "Ferry Me Across the River," accompanied by William Janashek.

A large audience at the Union League Club, Brooklyn, on March 29, heard an enjoyable program in which participated the Corinthian Male Quartet, Mrs. Marie Bosse Morrissey, contralto, Miss Ebbets, Graham Harris, violinist, and the accompanists, Sidney Dorlon Lowe and C. F. Naegele, Jr. Solos by members of the quartet, Francis A. Weismann, George W. Dietz, Walter Koempel and Lorenzo H. Washburn, all of whom are church soloists in Brooklyn, contributed to the entertainment.

The Harmonie Singing Society, of the Trinity Lutheran church at Sheboygan, Wis., celebrated its twenty-fifth anniversary Easter Sunday night with an excellent program of sacred music. Prof. Edward Schmidt is director of the organization, and Albert Galenza and Ernst Stolzenburg are the two charter members still active in the society. On the following Sunday an entertainment and social was given in Concordia Hall, at which other singing societies of that city and the State participated.

Mrs. Delia Donald Ayer, dramatic soprano of New York City, is spending several months in Denver and will make several public appearances there. She sang at the last meeting of the American Music and Art Society when she was guest of honor. The Denver musicians who appeared at this meeting were Mrs. Maxwell, contralto; Miss Griffith, soprano; Miss Ferlen, violinist; Mr. Wright, pianist, and Messrs. Richards and Jones, tenors, with Miss Wovell, Miss Faust, Mr. Schweckher, Mr. Howard and Mr. Wasley, accompanists.

The first appearance in Toledo of "the most beautiful woman in the world" did not bring out so large a house at the Valentine Theater on March 28, as might have been expected from such a rare combination of attractions as Lina Cavalieri's unrivaled beauty, splendid voice and magnificent jewels. But it was a wonderful evening for those who did go to hear Cavalieri, Lucien Muratore, tenor, and Edward Tourman, pianist, and the audience appreciated

their work as did the artists the audience's appreciation, for they responded liberally to encores.

Charles C. Washburn, baritone, gave a song recital, assisted by Harry A. Ross, violinist, and M. Guy McCullom, pianist, at Logan College, Russellville, Ky., on March 24. Mr. Washburn presented a program consisting of Robert Louis Stevenson songs, Songs of Childhood, Songs of the South, and two songs with violin obbligato, the "Evening Star" of Wagner, and the "O Jugend" of Abt. Mr. Washburn proved to be as interesting as his program and made the most of the characteristic compositions which he presented. He was especially happy in his singing of the songs by Sidney Homer.

"Prince Methusalem," Johann Strauss's operetta, was given by the Brooklyn Quartet Club at Prospect Hall on March 24. The production was directed by Carl Fiqué, the distinguished instructor and lecturer, and the performance was a complete success. Katherine Noack Fiqué, the soprano whose concert achievements have attracted much attention, appeared in a leading rôle, and demonstrated an acting and vocal ability of marked character. Others who took principal rôles were Max Koeppé, Henry Weimann, Alfred Osterland, Jr., Millicent Jeffrey, Richard M. Schmidt, Anna Treckmann, Carrie Fischer, William Borrmann, Carl Wolf, Hermann Langjorst and William Borrmann, Jr.

William Latta Nassau, A. A. G. O., organist of the Holy Communion Church, of Philadelphia, came to New York on Tuesday of last week and that evening gave with much success a recital on the organ in the Advent Lutheran Church, Ninety-third street and Broadway. Mr. Nassau's program, for the rendering of which he received high praise, was as follows: Sonata in C (first movement), Geo. E. Whiting; Andantino in D Flat, E. H. Lemare; Marche Solonelle, E. Lamaigre; Fantasia in A Minor, Louis Thiele; "Indian Summer Idyll," John Hyatt Brewer; Caprice, Benjamin Jepson; Marche Nuptiale, Guilmant; "Hosanna," Wachs; Sonate Pascale (third movement finale), J. Lemmens.

St. Paul's Chapel Women's Singing Class, George Valentine Ellery, instructor, gave a Japanese musicale, planned upon entirely original lines, at the Y. W. C. A., Central Branch, Brooklyn, on April 3, under the auspices of the Alumnae. The class, numbering forty well-trained voices, will appear in Japanese costume. The principal solos were sung by Gertrude M. Stott, May Brown and Emily I. Schmid, sopranos; Mrs. Evalyn Day Phillips and Florence Robertson, contraltos. The part of the

Emperor was sung by Edward W. Marshall, baritone. The assisting artist for the evening was William Henry Gleim, tenor soloist, St. Luke's, Brooklyn. Frances Wirth played the accompaniments.

Mr. and Mrs. Barclay Dunham, Margaret Anderton and Daniel Gregory Mason were among those who gave free lecture recitals on music this week under auspices of the New York Board of Education. Mr. Mason lectured on "Tchaikowsky" and Miss Anderton continued her series on "The Power of Music in Our Life and How to Feel That Power More Deeply," with a lecture on "Beethoven." Mr. and Mrs. Barclay Dunham gave a joint recital on "Some Famous English Song Writers and Younger Americans." Gerta Saumell discussed "The Magic Flute" by Mozart, while Walter L. Bogert gave a recital on "Folk Songs of Germany." Mrs. Henrietta Speke-Seeley lectured on "Songs of Shakespeare," and Dr. Edwin C. Broome told "The Story of the Violin."

Vocal pupils of Florence E. H. Marvin, assisted by Charlotte Maloney, violinist, a pupil of Florence Austin, gave a musical on March 28, at the studios of the former, No. 75 Willow street, Brooklyn, Mrs. Inez Hallby-Mersen at the piano played Liszt's "Liebestraum," No. 3, and Scherzo in B Flat Minor, by Chopin, L. Marguerite Renaud, soprano, sang Pessard's "L'Adieu du Matin," "Viens Aurore," by A. L.; "Ave Maria," Bach-Gounod, an aria from "Madama Butterfly," Lohr's "A Little Irish Girl," "Blue Bells of Scotland" and "Open Secret," by Woodman. Miss Maloney played the following violin selections: "Reverie," by Becker-Musin, "Schön Rosmarin," by Kreisler; "Slumber Song," by Weitzel, and "Serenade," by Drdla. Harriet Low, soprano, sang "Sing Me to Sleep" and Tosti's "Parted."

An interesting recital was given by Fleetwood A. Diefenthaler before a capacity audience at the Athenaeum in Milwaukee on March 25. Mr. Diefenthaler is one of Milwaukee's youngest and most promising pianists and composers, and the recital numbers were either played or composed by the young artist. He first played a group of piano selections by Grinfeld, D'Indy, Sibelius and Napravnik, followed later by his own interpretation of piano compositions from his own pen, which revealed them in their best light. Ruth Collingbourne, violinist, and Mrs. A. P. Stark, soprano, rendered two solos each, which were also written by Mr. Diefenthaler, who also acted as accompanist. He also contributed and played the musical setting to Longfellow's "The Old Clock on the Stairs," which was excellently read by Walton Pyre, dramatic reader.

ACTIVITIES OF THE FEDERATED CLUBS

THE Cameron Musical Club of Cameron, Mo., had a most unusual and successful entertainment recently in "An Afternoon of Music for the Public School Children." The recital was given in the Christian Church. There are about six hundred pupils in the schools in Cameron. During this month the club is busily engaged in the study of English composers.

The Amateur Musical Club, of Peoria, Ill., reports the most successful season that it has ever had. One of the recent entertainments was a song recital by Marie White Longman. The program was well rendered, beginning and closing with simple songs, the dramatic songs being placed between. Before each song or group of songs Mrs. Longman explained anything that might not be easily understood, thereby enhancing the pleasure in her performance. The second group of songs included Schumann's "Waldesgespräch," Loewe's "Erlkönig" and Liszt's "Die Lorelei." The song of the program which was perhaps most popular was Thomas Hood's "Song of the Shirt" set to music by Homer. After Mrs. Longman's intensely dramatic rendering of this song she sat down in a rocking-chair and, using appropriate gestures, gave the "Five Cautionary Tales" by Liza Lehmann.

Another program of the Amateur Musical Club was devoted to "Modern French Composers." The program opened with two compositions by Debussy, a Prelude and "Garden in the Rain." The came a Toccata by Saint-Saëns and "The Bells" by the same composer. This was followed by the aria from "Louise" by Charpentier and "He Is Kind" from Massenet's "Hérodiade." The "Meditation" from "Thaïs" and two movements from the Vieuxtemps Concerto ended the program.

An interesting meeting of the club was devoted to a recital given by Silvio Scionti, the Italian pianist, and the high water mark

of the season's activity was reached in the recital by Mischa Elman, given under the auspices of the club.

The Amateur Musical Club of Chicago, for its 421st concert, had a program arranged by Mrs. Clayton F. Summy and Mrs. Harry Lee Williams. The participants were Edith Clyde, Naomi Nator, Mrs. Harriet Porter Dietrich, Hazel Huntley and Tina Mae Haines and Susie B. Ford, accompanists. Another recent program arranged by Mrs. C. Edgar Finney and Mary Peck Thomson introduced Mrs. Edith Shaw Brown, Mrs. Jennie Thatcher Beach, Zetta Gay Whitson and Mrs. Beatrice Fischer Erlinger.

The Cecilian Club of Freehold, N. J., heard a very instructive paper on "The Construction of the Symphony," read by Mary L. Rue and followed by Mozart's G Minor Symphony in illustration. Another number on the program was Mozart's C Major Fantasy. This was followed by several songs, "A Bowl of Roses," by Clark; "Mavourneen," by Lang, and "Mother of Mine," by Tours; "The Heart That Sings Away," by Hawley, and "A Fairy Lullaby," by Beach. Another club meeting was given up to a violin recital by two of the club members, Elinor Ely Ward and Evelyn Forman.

The Æolian Club, of Central City, Ky., gave a delightful recital at the residence of the president, Mrs. Ely Gregory. The club allowed the public to share in its entertainments. Wylie Mae, pianist; the Misses Richardson, Cain, Smith and Mrs. Tente, vocal quartet; Rachel Gore, violinist, and the Misses Smith, Gore, Cain and Mrs. Gregory, as a quartet, supplied most of the program.

E. W. RULON,
Press Secretary.

Max Bendix Completes Violin Concerto

Max Bendix has just completed the composition of a concerto for violin which will have its first performance April 7, when Mr. Bendix will play it before the Bohemian Club of New York City.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Alda, Frances—Baltimore, Apr. 9; St. Louis, Mo., Apr. 15; Pittsburgh, Apr. 22.

Althouse, Paul—Metropolitan Opera tour; Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lawrence, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30.

Anthony, Charles—Somerville, Mass., Apr. 12; Washington, Apr. 15.

Arnaut, Mme. Anna—Boston (Tuileries), Apr. 8.

Austin, Florence—Sherman, Tex., Apr. 7; Commerce, Tex., Apr. 8; Terrell, Tex., Apr. 10; Denton, Tex., Apr. 12; Cleburne, Tex., Apr. 18.

Barbour, Inez—Cleveland, Apr. 20; New Castle, Pa., May 1 and 2; Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20.

Bispham, David—Pittsburgh, Apr. 8; Toledo, Apr. 9; Colorado Springs, Apr. 17.

Bonci, Alessandro—Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Denver, Apr. 16; Lincoln, Neb., Apr. 18; Philadelphia, Apr. 26; Charlotte, N. C., Apr. 30; Wilmington, N. C., May 2.

Connell, Horatio—Appleton, Wis., Apr. 5; Providence, R. I., Apr. 6; Philadelphia, Apr. 29; Paterson, N. J., Apr. 30; Utica, N. Y., May 28.

Coudert, Philippe—New York (Hotel Plaza), Apr. 7.

Eldridge, Alice—Harvard Musical Association, Boston, Apr. 10; Chicago, Ill., Apr. 23.

Falk, Jules—Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Phillipsburg, Pa., Apr. 11.

Gideon, Harry L.—Boston, Apr. 17 (Lecture Recital).

Gilbert, Harry M.—Pittsburgh, Apr. 8; Toledo, O., Apr. 9; Colorado Springs, Apr. 17.

Goold, Edith Chapman—New York, Apr. 7; New Rochelle, Apr. 15; Warren, Pa., Apr. 18; Hartsville, S. C., Apr. 23, 24; Kingston, N. Y., Apr. 29.

Granville, Charles N.—Middletown, Apr. 11; Summit, N. J., Apr. 15; Newark, N. J., Apr. 30; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.

Gruppe, Paulo—New York, Apr. 17.

Hinkle, Florence—Des Moines Music Festival, Apr. 30.

Hudson-Alexander, Caroline—Boston, Apr. 6; Port Huron, Mich., Apr. 18; Jersey City, N. J., Apr. 24; New York, Apr. 25.

Huss, Mr. and Mrs. Henry Holden—New York, Apr. 7 (Mr. Huss); Dobbs Ferry, N. Y., Apr. 10.

Kaufmann, Minna—New York, Apr. 12; Yonkers, Apr. 26; Bordentown, May 2; Philadelphia, May 3.

Kerns, Grace—Springfield, Apr. 17; Bridgeport, Apr. 9; Pittsfield, Apr. 14; New York, Apr. 16; Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23.

Kellerman, Marcus—Ottawa, Ill., Apr. 11; Joliet, Apr. 14; Beaver Dam, Apr. 15; DeKalb, Apr. 18; Springfield, Apr. 22; Huntington, W. Va., May 1.

Kinsel, Bertha—Albany, N. Y., Apr. 21.

Kraft, Edwin Arthur—Evanston, Ill. (Northwestern University), Apr. 29; Pullman, Wash. (State College), May 23.

La Ross, Earle—Allentown, Pa., Apr. 17; Easton, Pa., Apr. 22.

Lerner, Tina—Johnstown, N. Y., Apr. 17; Schenectady, N. Y., Apr. 18; Oberlin, O., Apr. 22; Richmond, Va., May 6; Springfield, Mass., May 9.

Lund, Charlotte—New York, Apr. 8; Yonkers, Apr. 10; Springfield, Apr. 15; Boston, Apr. 19; New York (Carnegie Hall), May 4; Dayton, May 5; Jersey City, May 20.

Martin, Frederic—Boston, Apr. 6; Bradford, Conn., Apr. 7; Pawtucket, R. I., Apr. 8; Holyoke, Mass., Apr. 11; Pittsfield, Apr. 14; Englewood, N. J., Apr. 17; Hartford, Apr. 18; Hartsville, S. C., Apr. 23, 24; Durham, N. C., Apr. 25; New Castle, Pa., May 1, 2; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.

Mannes, David and Clara—Middletown, Conn., Apr. 5; Middleburg, Conn., May 1 and May 15 (Westover School); Fall River, Mass., May 19.

Marshall, Jessie—New York (Hotel Plaza), Apr. 7.

McCue, Beatrice—Yonkers, N. Y., Apr. 21.

Miller, Christine—Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Huron, S. D., May 23; Evanston, Ill. (North Shore Festival), May 26.

Miller, Reed—Baltimore, Apr. 7, 8; New York, Apr. 9; Jersey City, Apr. 11; New Castle, Pa., May 1, 2; Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.

Moncrief, Alice—Bridgeport, Apr. 9.

Morrisey, Marie Bossé—Brooklyn, Apr. 20.

Murphy, Lambert—Des Moines Music Festival, Apr. 30.

Pagdin, Wm. H.—Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.

Peavey, N. Valentine—New York (Hotel Plaza), Apr. 7.

Phillips, Arthur—New York Recital (Little Theater), Apr. 6; Baltimore Festival, Apr. 8, 9; Carnegie Hall, New York, Apr. 18.

Pilzer, Maximilian—Wilmington, Del., Apr. 7; Vineland, N. J., Apr. 9; Arlington, N. J., Apr. 10; Jersey City, Apr. 11.

Potter, Mildred—Pittsfield, Apr. 14; Pas-

saic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Philadelphia, Apr. 26; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Keene, May 22; Fitchburg, Mass., May 23.

Powell, Maud—Pittsburgh, Apr. 12.

Rogers, Francis—New York, Apr. 7; New York, Apr. 14; Scarsdale, N. Y., Apr. 19; Maplewood, N. J., Apr. 24.

Scott, Henri—Des Moines Music Festival Apr. 30.

Severn, Edmund—New York, Apr. 8; Brooklyn, Apr. 29.

Stephens, Ward—New York (Little Theater), Apr. 6.

Thompson, Edith—Providence, R. I., Apr. 18.

Tollefsen, Carl H.—New York, Apr. 7.

Wells, John Barnes—New York, Apr. 5; Boulder, Colo., Apr. 7; Denver, Apr. 8; East Orange, N. J., Apr. 16; New York City, Apr. 18; Cleveland, O., Apr. 24.

Welsh, Corinne—Schubert Club, Jersey City, N. J., Apr. 8; Apollo Club, Brooklyn, Apr. 15; Montclair, N. J., Apr. 17; Warren, Pa., Apr. 18.

Werrenrath, Reinald—Fort Wayne, Ind., Apr. 11; Toledo, O., Apr. 15; Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29.

Wilson, Gilbert—Paterson, N. J., Apr. 29.

Wirthlin, Rosalie—Des Moines Music Festival, Apr. 30.

Young, John—Warren, Pa., Apr. 18; Orange, N. J., Apr. 25.

Orchestras, Quartets, Chorus, Etc.

Cincinnati Symphony Orchestra—Cincinnati, Apr. 11, 12.

Gamble Concert Party—Greenville, Ill., Apr. 7.

Jacobs Quartet, Marx—Union Hill, N. J., Apr. 20.

Kneisel Quartet—New York, Aeolian Hall, Apr. 8; Philadelphia, Apr. 10; Hollidaysburg, Pa., Apr. 11; New York, Apr. 13.

Philadelphia Orchestra—Philadelphia, Apr. 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.

Place Mandolin String Quartet—New York, Apr. 27.

Schubert Quartet—Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.

Tollefsen Trio—Brooklyn Academy, Brooklyn, N. Y., Apr. 23.

ORIGINAL MUSIC BY
BALTIMORE COMPOSERS

"Manuscript Evening" at the Florestan Club Advances Excellent Work of Local Musicians

BALTIMORE, March 31.—The first of the series of Manuscript Evenings at the Florestan Club provided an encouraging showing of the products of local creative musicians. The program advanced original compositions by members of the club. The Piano Quintet, in four movements, by Franz C. Bornschein, was revealed in spirited fashion by Mr. Bornschein, first violin; Samuel Hamburger, second violin; Theodor Hemberger, viola; Albert Hildebrandt, cello, and Howard R. Thatcher, pianist. This Quintet was composed by Mr. Bornschein nine years ago and discloses both individuality and sound musicianship. John T. Elliott, baritone, gave a pleasing delivery of three songs by W. G. Owst, "The Message of the Waves," "The Jester's Song" and "To-day Is Just a Day to My Mind," from a translation of a poem by Bjornsen. A Nocturne for violin by Robert L. Paul was played with excellent effect by Abram Goldfuss, followed by a waltz for piano by D. Merrick Scott. Howard R. Thatcher accompanied the soloists. There was a large attendance of the members and Frederick H. Gottlieb, vice-president of the club, made a speech praising the composers and performers. W. J. R.

ALICE ELDRIDGE RECITAL

Boston Pianist Plays to a Crowded House in Newport

NEWPORT, R. I., March 31.—Alice Eldridge, the pianist, gave a recital at Masonic Hall last Tuesday evening before a crowded house. Her program was as follows:

Sonata, D Major, Haydn; Three Preludes, op. 28, Chopin; Improvisation, op. 46, No. 4, "Marzwind," op. 46, No. 10, MacDowell; "La Fille aux cheveux de lin," Debussy; Etude-Caprice, op. 14, No. 4 (Dedicated to Miss Eldridge), Ganz; "Rakoczy" March, Liszt.

Miss Eldridge is one of the younger pianists who have come very prominently into notice during the last season. She plays Chopin with a fine sense of melodic proportion and a very clear insight into the intent of the master. She has ample technical ability and is an artist of decidedly unusual promise. Miss Eldridge has been invited to be one of the pianists at the only concert to be given in connection with the biennial convention of the American Federation of Musical Clubs to be held in Chicago, April 24.

Peabody Organ Recital Series Brought to Impressive Conclusion

BALTIMORE, March 31.—Agnes Zimmisch, organist of St. Pius Catholic Church, concluded the series of organ recitals at the Peabody Conservatory, March 30, with a pleasing program beautifully played. Two choral improvisations by Sigfried Karo Elert were the opening numbers and were followed by Mendelssohn's Overture to "Midsummer Night's Dream," transcribed for organ by S. P. Warren. An especially admired number was Richard Wagner's

"Siegfried Idyll," transcribed for organ by Miss Zimmisch. Mozart's Fantasia, artistically interpreted, concluded the program. Olga von Hartz Owens gave a charming rendering of Beethoven's Romance in F Major for violin. W. J. R.

BANKERS' THIRD CONCERT

Giordano and Miss Duttlinger Soloists with Humphries Chorus

Those mercantile musicians comprising the New York Banks Glee Club appeared in their third concert at Carnegie Hall on March 29, under the baton of H. R. Humphries and with the following assistants: Ilse Veda Duttlinger, violinist; Salvatore Giordano, tenor; William A. Jones, organist, and Giuseppe Dinelli, accompanist.

Interesting features of the choral program were the first hearing of a patriotic song by Conductor Humphries, entitled "Old Glory Grand," and Mr. Humphries's arrangement of the old English lines of "Three Doughty Men," by W. H. Pierson. The chorus sang with its usual good tone and made a particular appeal in the Abt "Ave Maria," with an obligato by Mr. Giordano.

Much enthusiasm was manifested for the Italian tenor in two of the most effective arias from the operas of his fellow countrymen, "E lucevan le Stelle," from "Tosca," and "Cielo e Mar," from "Gioconda." The young violinist made a pleasing impression, with her personal charm and her excellent playing, in an "Othello" Fantasia by H. W. Ernst and three shorter numbers.

FINAL MOZART AFTERNOON

Claassen Chorus and Popular Artists in Society's Varied Program

Arthur Claassen's chorus of the New York Mozart Society made one of its infrequent afternoon appearances in the final musicale of the Mozarts on April 5, at the Hotel Astor. The artists chosen by Mrs. Noble McConnell, the society's president, were Mrs. Juliette Selleck, soprano; George C. Carré, tenor; Dr. Carl Dufft, baritone, and W. Paulding DeNike, cellist.

Among the offerings of the Mozart Chorus were two numbers which had had their first hearing in the society's evening concerts of this season. These were Mr. Claassen's arrangement of the Pache "Love Waltzes" and "Good Night," from the song cycle version of Ethelbert Nevin's "Day in Venice," arranged by the able Mozart accompanist, Charles Gilbert Spross.

A trio from "Faust" was presented effectively by Mrs. Selleck, Mr. Carré and Dr. Dufft, while Mr. DeNike was successful in two groups of numbers. Individual successes scored by the vocalists included Spross's "The Wind," sung by the soprano; Homer's "Sing Me a Song," delivered by Dr. Dufft, and the Granier "Hosanna," which Mr. Carré presented.

Eclectic Choice in Washington Program of Max Pauer

WASHINGTON, D. C., March 31.—Max Pauer's return in a piano recital on March 28 was enthusiastically received. His playing showed power, temperament and technique, while his program displayed an eclectic choice of many composers. Mr. Pauer seemed to compass all that is desirable in strength and delicacy, in the lights and shades of piano compositions. His numbers included Organ Concerto, Bach; "Slumber Song" and "Scherzo," Brahms; "Moonlight" Sonata, Beethoven; Ballade, G Minor, Berceuse, and Waltz in A Flat Major, Chopin; Minuetto, "Zanella," "Reflets dans l'Eau," Debussy, and Etude de Concert, F Minor, and Twelfth Rhapsody, Liszt. W. H.

OHIO FLOODS CHANGE
METROPOLITAN CONCERT

Fery Lulek Unable to Fill Engagement and William Hinshaw Substitutes—Zimbalist Plays Brilliantly

Indisposition and the Ohio floods were responsible for two changes on the program of last Sunday evening's Metropolitan Opera concert. Paul Althouse, the American tenor, whose cold was still perceptible in the second "Boris" performance, found himself unable to appear as scheduled and Lambert Murphy took his place. Dr. Fery Lulek, the baritone, was marooned in the flooded district and the audience contented itself with the Metropolitan's own basso, Mr. Hinshaw.

The young American tenor sang an air from Massenet's "Grisélidis" with vocal charm and with warmth. The audience was not disposed to let him off without an encore and so he added "I'll Sing Three Songs of Araby." Mr. Hinshaw more than consoled those who may have been anxious to hear the new baritone by his admirable singing of the "Evening Star" and a group of short songs.

Mme. Homer and Efreim Zimbalist were the remaining soloists. The American contralto gave the "Che farò" aria from "Orfeo" most movingly, and by way of encore, Brahms's "Sapphische Ode," while later she was heard in "Mon Coeur s'ouvre à ta Voix." Mr. Zimbalist gave the Mendelssohn Concerto, his own "Polish Dance," "Hebrew Melody" (which was encored), and Paganini's "Witches' Dance"—not to mention a number of extras. Scarcely has the violinist played the concerto with more ravishing beauty of tone, brilliancy of execution and feeling. The poetry of Mr. Zimbalist's interpretation has no element of tawdry sentimentality about it.

The orchestral numbers, excellently conducted by Richard Hagemann, included the "Hänsel und Gretel" prelude, Chabrier's "España" Rhapsody and Elgar's "Pomp and Circumstance" March. H. F. P.

Mr. and Mrs. Romeo Frick Hosts to Sinding in Berlin

BERLIN, March 15.—Mr. and Mrs. Romeo Frick entertained a few friends Wednesday to meet Christian Sinding, the celebrated Norwegian composer, and Mrs. Sinding. With the master accompanying, the two artists rehearsed a program of his compositions consisting of five duets and eight songs, some to Germany and others to English and French texts. In a few weeks this program is to be presented before a large number of invited musical celebrities at the Fricks' Berlin home.

Last Sunday Mme. Frick sang a group of songs at the annual reception of Dr. Paul Engel, the noted Berlin critic and composer, which he accompanied, winning highest approval from many noted musicians present. F. J. T.

Emma Eames to Visit Us This Summer

Emma Eames and her husband, Emilio de Gogorza, are to revisit America this Summer. They will arrive in July and will go at once to California, remaining there until September. After that Mr. de Gogorza will fill concert engagements, but Mme. Eames says that she has no concert plans for the present. Mr. and Mrs. de Gogorza spent the Winter in Paris, leaving there on March 6 for a tour through Spain, Mr. de Gogorza's native country. A report in the New York Herald states that Mme. Eames has taken cognizance of the prevailing fashion for slimmness and now weighs fifty pounds less than when she was last in New York.

JANPOLSKI
HINDERMYER

Russian Baritone
Direction, MARC LAGEN
500 Fifth Ave., New York
Residence, 505 W. 124th Street

TENOR
ORATORIO-CONCERT-OPERA
Personal Address: 215 W. 116th St., N. Y.
Tel. 5860 Morningside

UNDER THE MANAGEMENT OF HAENSEL AND JONES

Notable Array of Artistic Talent for
Season of 1913-1914—Carl Flesch to
Be Here Three Months

Messrs. Haensel and Jones, the New York concert managers, announce a notable array of artists to be presented under their management for the season of 1913-1914.

Maggie Teyte, the English soprano, will be here the entire season; Leo Slezak, late of the Metropolitan Opera House, from December to May, and Carl Flesch, the Hungarian violinist, in January, February and March. Mr. Flesch has already been engaged to appear as soloist with the Boston Symphony Orchestra, the New York Symphony, the New York Philharmonic, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Cincinnati Symphony and the St. Paul Symphony. Mme. Margarete Matzenauer will sing in concert before her opera season, which begins in December, and again after the close, in April and May. Christine Miller, contralto, and Mme. Jane Osborn-Hannah, dramatic soprano, will be in concert work for the entire season; Ethel Parks, coloratura soprano, of the Metropolitan Opera House, during October, April and May; Mme. Jeanne Gerville-Réache, contralto, during the entire season; Lilly Dorn, the *lieder* singer, and Cecile Ayres, pianist, the entire season. Mr. and Mrs. David Mannes will not only give a series of sonata recitals in New York at the Belasco Theater but will also make several tours which will take them as far West as Denver and as far South as New Orleans.

The New York Symphony Orchestra, Walter Damrosch, conductor, will make the usual Winter tours, and the Spring festival tour which begins at Easter, under the management of this firm.

Among the other artists under their management are Mme. Nina Dimitrieff, Gertrude Rennyson, Mme. Margarete Goetze-Kellner and Eleanor Owens, sopranos; Mme. Florence Mulford and Beatrice McCue, contraltos; Ellison Van Hoose and J. H. Campbell, tenors; Horatio Connell and Marcus Kellerman, baritones; Leo Erdody, violinist; Adriano Ariani, Herma Menth and Isabel Hauser, pianists, and the Saslavsky String Quartet.

Cincinnati Orchestra and Mme. Possart in Toledo Concert

TOLEDO, O., March 31.—The Dauphin Institute was sponsor for the appearance on March 18 of the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor, and Mme. Cornelia Rider-Possart, pianist, at the Valentine Theater. The audience enjoyed immensely the wonderful work done by the orchestra and soloist. This is the second appearance here this season of Mme. Possart and her reappearance was most welcome. Dr. Kunwald made a deep and favorable impression. F. E. P.

TWELVE THOUSAND MILES IN BARITONE JANPOLSKI'S TEN WEEKS' TOUR



Albert Janpolski, the Russian Baritone, and Vistas of His Trans-Continental Tour: No. 1, Mr. Janpolski; No. 2, Trying a Siesta in a North California Forest; No. 3, The Baritone as a Driver of a Texas Ox-Cart, and No. 4, Inspecting a Lumber Mill on the Georgia Coast

HAVING covered 12,000 miles in a ten weeks' tour and concluded a list of twenty-five concerts, mostly song recitals, Albert Janpolski, the Russian baritone, returned recently to New York. Starting from Chicago on January 2 he traveled to St. Paul, down to Missouri and through the Southwest to California, where he toured for three weeks, returning by the Northwest to Chicago. Next the baritone went South as far as Florida, returning to New York by way of Washington, D. C., where he was heard at two brilliant social events during the inaugural week.

Some of his most important engagements were those with the St. Paul Symphony Or-

chestra and at the Chicago University Mandel Hall concert. An especially enthusiastic audience was that at Los Angeles, where he was greeted with "Bravos" and the hearers remained seated at the close until he had added several encores. At San Francisco the audience was only dismissed by the announcement that Mr. Janpolski had to make a train. Other interesting engagements were his participation in the program of the new Fellowship Club, of Boise, Ida., and his appearance at the Chicago residence of Charles R. Crane, the newly appointed ambassador to Russia. Mr. Janpolski's success in the South resulted in the booking of another tour for next Fall. The baritone was assisted ably by the pianist-composer, Frederic Fleming Beal.

"Nothing impressed me more than the charmingly courteous attitude of Western

audiences," said Mr. Janpolski the other day, "especially in California. The new artist in the East has to break through a wall of reserve, and every bit of success is sheer uphill work; probably because the East hears so many over-exploited artists, of which so few prove worthy."

"The West is hungry to hear new artists, new composers, and it is through the perspicacity of such managers as L. E. Behymer in selecting artists that the Western audiences have learned to believe advance reports. They are discriminating and the artist has to 'make good,' but they have familiarized themselves with the artist's qualifications and are in perfect accord with him from the time when he steps upon the stage. That they are desirous of hearing new schools of music was shown by the eager reception given to my Russian songs."

BUSH & LANE PIANOS

Are made to satisfy the
MUSICIAN, SINGER and MUSIC LOVER

BUSH & LANE PIANO CO., Holland, Mich.

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 Niagara Street :: :: :: :: :: BUFFALO, N. Y.

HENRY F. MILLER PIANOS

HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

MEHLIN PIANOS

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Office 27 Union Square NEW YORK
Send for Illustrated Art Catalogue

The EVERETT PIANO

One of the three great
Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co. Boston

The Baldwin Piano

Beautiful quality of tone, with a charm of its own.
Distinguished by great durability

Grand Prix Paris, 1900. The Grand Prize
St. Louis, 1904.

The Baldwin Company

142 West 4th Street, CINCINNATI

FOR SIXTY YEARS

THE

HAZELTON Piano

has stood for the highest in Piano construction

HAZELTON BROS., 66-68 University Place, New York

The VOSE
Trade Mark
is the
Guarantee
of VOSE
QUALITY

ESTAB. 1851
Vose & Sons
BOSTON.

VOSE
&
SONS

Piano Company

BOSTON